THEATRE NOTEBOOK

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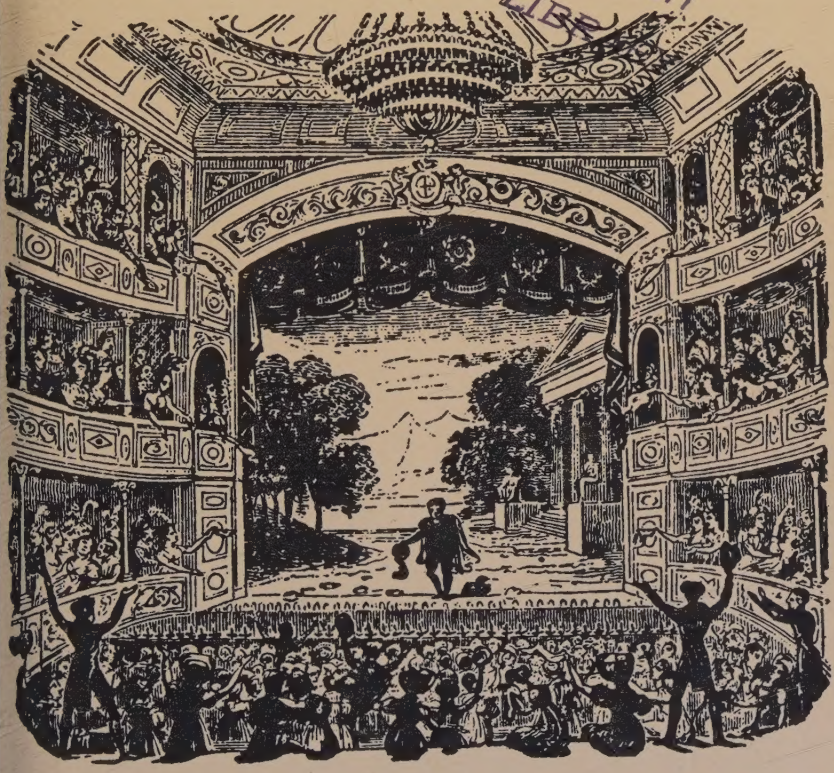

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THEATRE NOTEBOOK

THEATRE NOTEBOOK

A QUARTERLY OF NOTES AND RESEARCH

Edited by

SYBIL ROSENFELD AND RICHARD SOUTHERN

VOLUME ONE

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BY IFAN KYRLE FLETCHER

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A QUARTERLY OF NOTES AND RESEARCH

VOL. 1. No. 1. OCTOBER, 1945.

ADVISERS:

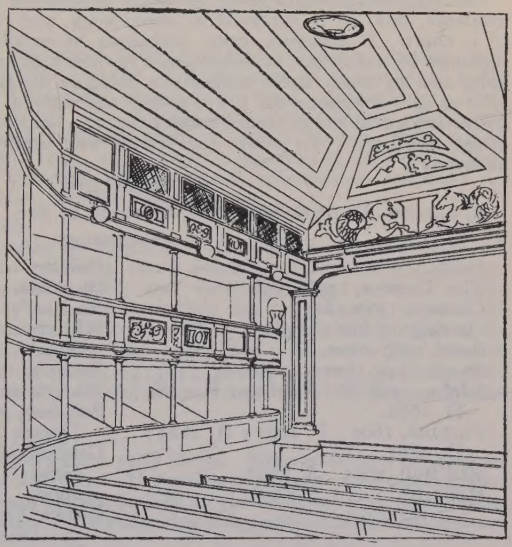
MRS. GABRIELLE ENTHOVEN, O.B.E.; DR. F. S. BOAS; M. WILLSON DISHER; JAMES LAVER; DR. ALFRED LOEWENBERG; PAUL McPHARLIN; PROF. ALLARDYCE NICOLL; THE REV. DR. MONTAGUE SUMMERS.

EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.

MANAGER: IFAN KYRLE FLETCHER, 32, SHAFTESBURY AVENUE, LONDON, W.1.

A Time and a Theme have rarely gone better together than the Present and the British Theatre. Conversations, letters and chance meetings of almost daily frequency show not only the charm in the subject, but the number of people who have, for sheer interest, picked up this or that fragment which has a place in a great story.

We hear of a manuscript discovered in a provincial city, a disused building in a country town, a diary in a rectory, a print in a shop, and the tale of the English theatre grows clearer. In this opening number are the beginnings of an attempt to arrange information on the history of our playhouses, and notes on Melodrama and the Juvenile Drama.



THEATRE ROYAL, IPSWICH, 1885. (*See page 4*).

There are many other fields to touch. Little study has been made of the successive styles of acting. What were the revolutions brought about by Garrick and Kean which were acclaimed as a new naturalism? In their light, former styles became outmoded, but how in fact did these actors differ from their predecessors? How were the stilted artificialities of Restoration heroic tragedy and the preposterous plots of melodrama put over? Was it a question of actors' rhetoric, almost amounting to a musical creation, in the first instance, and mere scenic devices in the second? Many plays, especially those acted in the 19th century in the provinces and at the minor theatres, are still unlisted, and we should like to record them. We want, too, to include corrections to the theatrical articles in the *D.N.B.* and corrections and ante-datings to the theatrical terms in the *O.E.D.* There is much to do, but our space is at present severely limited; its enlargement will follow the growth of subscriptions.

ON LISTING THEATRES.

A preliminary to study of the British playhouse is the arrangement of existing knowledge. What is known of the London and provincial theatres? On the former there has been some research, but dates are often still uncertain; on the latter, information is entirely unclassified. We therefore put before our subscribers the following tentative lists. They are intended purely as a basis for study and revision; they are indeed—according to the policy of this paper—material for the contents of a notebook. In this case we hope to make it an open notebook, which, by the collaboration of subscribers and editors may eventually become a full record of the latest knowledge.

LIST A.

THE DATES OF THE LONDON THEATRES.

Since information on many of these playhouses is to some extent already available, this list is confined to chronology, and it is intended as the basis of a chart. It contains many omissions of smaller houses, which will be included by reference in subsequent numbers as information becomes available, and in many cases authorities disagree on dates, but the following is offered as a backbone for the eventual assembly of the whole skeleton. The list is carried in the present number to 1714, and will be continued in subsequent numbers. We invite corrections and additions accompanied by full authority

ABBREVIATIONS;

A, altered. D, demolished. F, destroyed by fire. R, rebuilt. *a*, architect.

Pre-Restoration.

Public.

The Theatre, 1576-1598.
Curtain, 1577-1627.
Newington Butts, 1580-?
Rose, 1587-1620.
Swan, 1594-1621.
Globe, 1599 (?); F, 1613; R, 1614; D, 1661.
Fortune, 1600; F, 1621; R, 1623; D, 1661.
Red Bull, 1605; A, 1633.
Hope (?)

Private.

Blackfriars, 1576. R, 1596. 1655.
St. Paul's, 1578-1606.
Whitefriars, 1586 (?). Altered to Salisbury Court, 1629.
Phœnix, 1609-1665.
Cockpit in Court, 1604-1670.
Salisbury Court, 1629. Altered to Dorset Garden, 1671.
Gibbon's Tennis Court, 1633. Became Theatre Royal, Vere St., 1660.
Lisle's Tennis Court, 1656; Altered to Duke's Th., Lincoln's Inn Fields, 1661.

After Restoration.

Theatre Royal, Vere Street, 1660-1663.
Duke's Th., Lincoln's Inn Fields, 1661. Altered to New Th., 1695
Theatre Royal, Bridges Street, 1663; A, 1666; F, 1672.
Duke's Th., Dorset Garden (*a*, Wren), 1671-1709.
Theatre Royal, Drury Lane (*a*, Wren), 1674; A, 1692; A, 1747; A, 1762; A, 1775 (by Adams); D, 1791; R, 1794 (*a*, Holland); A, 1796; F, 1809; R, 1814 (*a*, Wyatt); A, 1889; A, 1904; A, 1908; A, 1921.
Sadler's Wells. Music Room, 1683. Theatre, 1740. R, 1765; R, 1778; R, 1931.
Opera or King's Th., Haymarket (*a*, Vanbrugh), 1705; A, 1709; A, 1720; A, 1782; F, 1789; R, 1790 (*a*, Novosielski); D, 1867.
New or Little Th., Lincoln's Inn Fields (*a*, Shepherd), 1714. Abandoned 1732. D, 1848.

(*List A to be continued.*)

The remaining lists are concerned with provincial theatres. Because of the vast number of these, and of their varying interest, it seems convenient to subdivide them. List B, therefore, is designed to contain *all provincial British theatres of which there are to-day considerable and informative remains of internal fabric*—that is to say, theatres which still offer us concrete evidence for building a study of the stage or auditorium of the past. Some time limit will clearly have to be set here, and, at present it is suggested that theatres built after the year 1850 should provisionally not be included in this list unless for an exceptional reason, nor should theatres built before 1850, but so altered after that date that, in effect, they offer no valuable evidence on their early character. Information under this head is very scanty and totally unclassified. We make the following very short beginning for the list and invite additions:

LIST B.

PROVINCIAL THEATRES RETAINING EVIDENCE OF PRE-1850 INTERIORS.

Richmond, Yorkshire, 1788.
In one sense the most important theatre in England since, though very small, it retains considerable remains of every part of the original auditorium save the pit. The stage shows little trace of machinery, but possesses authentic trap doors. Understage space totally altered. Evidence available for almost exact reconstruction of whole theatre. See article *Architectural Review*, Jan. 1945, and report in possession of Town Clerk including extract from Coucher Books. Much information collected on Samuel Butler, the builder, and his company.

Bristol, Theatre Royal, 1766.
The oldest active playhouse in England. Interior altered and much of decoration Victorian, but retaining many features of highest importance. Detailed drawings have been made and various articles printed. Considerable early machinery remains, including the only known survival of the English groove. Bristol Library has copy of deed, 1816, relating to property; collection of playbills, etc. 1786-1875. Museum has Minute Books from 1815; seating plans, 1773-4; prompt books, playbills, etc. References in Rennie Powell's *Bristol Stage*, 1919, and Guy Tracey Watts' *Theatrical Bristol*, 1915, etc.

St. George's Hall, King's Lynn.
Built 1592. Used by players since early times. Converted into a Georgian theatre in 1766 and used till 1814. Unfortunately traces of this conversion are of the slightest and are to-day limited to the skeleton of a proscenium and joist-holes in the house walls indicating the position of the balconies.

Newbury, Berks.
Illustrated in *The Theatrical Tourist*. The building now used as a store. The following communicated by Mr. Derek L. Sherborn—"The original Adam-Regency painted ceiling remains over the auditorium. The one gallery has disappeared except the supporting beams. The centre of the floor is paved or concrete, and the sides and stage (?) are of wood boards fixed about six inches above this . . ."

Henley-on-Thames,
is said to possess, or have possessed, a Victorian painted proscenium, but further information is required.

Chatsworth House, Derbyshire,
possesses a fine example of a painted proscenium and roller-drop in its private theatre, said to date from 1823.

The Royal West London,
in Church Street, Edgware Road, though not a provincial theatre, may be associated with this list in possessing an auditorium dating from 1831,

but possibly altered about the middle of the century. Is this the oldest auditorium in London?

There remains to establish and add any other existing provincial theatres built before 1850 and not reconstructed.

LIST C.

PROVINCIAL THEATRES DEMOLISHED BUT LEAVING VALUABLE RECORDS.

The lists are designed to classify useful information, and there are several provincial theatres which, though they no longer exist, have left behind considerable information in other forms:

Jacob's Wells, Bristol,
had an Account Book, 1741-8, now in Bristol Library, where there is also a quarto copy of the opening prologue (1730?) and manuscript matter.

Theatre Royal, Plymouth, 1811,
is well illustrated by plans in John Foulston's *Public Buildings in the West of England*, pub. 1838.

Theatre Royal, Ipswich, 1803-1890,
is splendidly recorded in a scrapbook made by its manager, H. R. Eyre. From this scrapbook our illustration is taken. It shows well a Regency provincial theatre as it appeared, after frequent developments and redecorations, in 1885. The drawing is by the resident scene-painter, William John Burgess, who was also a manager of the theatre.

Grey Street Theatre, Newcastle-upon-Tyne, 1837-1899.
Plans exist by John V. B. Green, dated 1837.

Richmond, Surrey, 1765-1884.
Several prints and drawings exist, shewing the interior.

Lord Barrymore's Private Theatre at Wargrave-on-Thames, 1788-1792.
A print remains of the interior, and an interesting catalogue of the sale of effects at Christie's.

Wynnstay Private Theatre, 1771. A, 1782.
has left a wardrobe book and building accounts (Nat. Lib. of Wales).

Brandenburgh House Private Theatre, 1792-1822.
has a coloured print of the interior, and information, in the Hammersmith Library.

What other provincial theatres, now demolished, have left informative records of their structure, arrangement or running?

There remains now a vast number of provincial playhouses whose memory survives, but whose details are as yet more or less unknown. Here is virgin soil for the research worker. In some cases he has the shell of a building left whose internal features are totally altered, in others he has nothing. Of those of which a shell remains, the following might form the basis of a list:

LIST D.

PROVINCIAL THEATRES OF WHICH ONLY A SHELL REMAINS.

Theatre Royal, Orchard Street, Bath, 1750; Closed 1805.
Now a Freemasons' Hall. The interior is said still to preserve bars on the stage-back-wall to which scenery was fixed, but that is all—and even that needs substantiation. There exists a water-colour by Nixon of the interior, see Mowbray Green's *18th Century Architecture of Bath*, and a Boxkeeper's Book remains. This is a most tantalizing shell; its history was so rich, its remnants, as yet, prove so uninformative.

Stamford, Lincs. Built 1768.
All interior fittings sold in 1871, but the exterior remains and now houses a Social Services Club.

Newcastle-under-Lyne Built 1788.
Remodelled as a cinema in 1910; frontage said to be little altered.

Grassington, Yorks. Barn converted early 19th century.
Now converted into cottages.

Powderham Castle, near Exeter (Private).
The Morning Post of Oct. 24th, 1803, reported "a superb theatre" fitted up. Now cottages.

And the claims of Worthing, Gravesend, Margate, and many others await formulation.

There are, further, many buildings other than theatres which remain and have important theatrical connections. An instance is the Great Hall at Hampton Court. In addition to its better-known associations with masques, it should not be forgotten that George I. ordered a theatre to be erected therein in 1718, which remained till 1798, when James Wyatt removed it.

And finally we must be prepared to form a residue List E, to contain all remaining provincial theatres before 1850 on which material information has yet to be found—a sadly long, but provocative procession.

We now throw the matter open to our readers.

JUVENILE DRAMA AND J. H. JAMESON

By M. W. Stone.

Judging from the information given by the various writers who seem to regard "Juvenile Drama" and "Toy Theatre Plays" as synonymous terms, considerable misconception exists as to what Juvenile Drama really was when first introduced.

The first sheets were published in 1811 by William West and J. K. Green, the latter claiming to have been "the original inventor." But, at first, these sheets were more in the nature of souvenirs of the play, and, strictly speaking, were not Juvenile Drama at all. Many of West's and J. H. Jameson's so-called plays consisted of only two, three, or four sheets of characters, and, for the first year or so, no complete plays capable of being performed on a miniature stage were published by any of the various people who issued these sheets. West's *The Secret Mine*, published in 1812, was probably the first play intended for performance, and even this was little more than a series of tableaux. West's *Macbeth*, published in 1811, had only two small sheets of characters, and no performance was possible.

These early sheets and plays were intended for the younger people, *i.e.*, for juveniles, and not for mere children to play with. They were designed and drawn by some of the best artists of the period. The Cruikshanks, the Heaths, and George Childs all drew for the early publishers of the Juvenile Drama, and a few sheets are claimed as being the work of William Blake, but, in spite of Mr. Godfrey Turner's emphatic statement (*The Theatre*, 1886) that Blake was the artist who designed these sheets, it is doubtful whether they were actually done by him.

The plays were founded on performances at the various theatres, and the title sheets frequently state "As performed at the Royal Coburg, or Drury Lane, etc., Theatre" The character sheets were portraits of the actual performers, and every endeavour was made to give an accurate copy in miniature of the play presented. While West and Jameson continued to publish these sheets a high standard of quality was maintained, and the engravings issued were excellent.

When, in 1832, both West and Jameson had discontinued publishing, and, shortly afterwards, the Hodgsons disappeared from the scene, a distinct change took place, and Juvenile Drama became the Toy Theatre. Once the Skelts started and J. K. Green resumed publishing, it was obvious that both intended to cater solely for children. The size of the sheets was cut down, and the price reduced from 1d. to ½d. for the plain, and from 2d. to 1d. for the coloured. It is true that Green did issue two penny size plays at the start of his fresh career, and that the Skelts also published some 1d. plays, mostly taken over from Lloyd, who had them from Straker, but the overwhelming bulk of the plays issued over a long period by both Green and Skelt was in ½d. sheets.

In 1894, Mr. John Ashton published a volume of essays under the title of *Varia*, and the first of these essays was concerned with the Juvenile Drama, particularly the plays and sheets published by William West, a list of which Mr. Ashton gave. But, as far as is known, no account of the almost equally famous Juvenile Drama publisher, J. H. Jameson, has appeared, nor has any list of the plays he published been made available.

J. H. Jameson carried on his business at 13, Duke Court, Bow Street, where he had what is described as a Theatrical Print Warehouse. He was established there in 1811, but how long before that date is unknown, and who printed the sheets for him is likewise unknown.

The following is a list of his "plays," but in many instances these consisted of only two or three character sheets, and are not Juvenile Drama plays at all. The dates given are taken from the sheets themselves in nearly every instance, the remainder having been carefully checked as far as it is possible to do so.

1811. *Tom Thumb The Americans. Don Juan. One O'clock.*

1812. *Devil's Bridge. Hag of the Lake. Illuminated Lake. Harlequin and the White Cat, or The White Cat and Harlequin in the Fairy Wood. Timour the Tartar. House of Morville.*

1813. *Kaloc. Miller and his Men. Remorse. Illusion. Mystic Coffer. Lodoiska. Aladdin. Peter the Cruel.*

1814. *Harlequin and the Swans. The Corsair. The Ninth Statue. Blue Beard. Sadoc and Kalasrade.*

1815. *Harlequin and the Valley of Diamonds. Redhands. Zembucca. Wallace the Hero of Scotland. The Hero of Switzerland, or Helvetian's Freedom. Comus. Forest of Bondy. Charles the Bold. Miller and his Men* (small size). *Harlequin Fancy. Richard III.* (1815-6). *The Magpie, or The Maid of Paliseau. High Metalled Racer.*

1816. *Bertram. Harlequin Fortunio. Guy Mannering. Midsummer Night's Dream. Philip and his Dog. Iwanowna.*

1817. *The Libertine. Inn-Keeper's Daughter. Old Oak Chest. Falls of Clyde* (1817-8).

1818. *Brutus. Harlequin Gulliver. Hamlet. Forty Thieves. El Hyder. Douglas. Harlequin's Vision. La Perouse. Knight of the Black Plume.*

1819. *The Gnome King. Robinson Crusoe. Silver Arrow. Rob Roy* (1818-9).

1820. *Jack and the Beanstalk. The Vampire. Ivanhoe.*

1821. *Undine. The Exile.*

1824. *Charles II.*

1825. *Invasion of Russia.*

1827. *The Flying Dutchman. Peter Wilkins.*

The following were also published, but the dates are unknown:
Ruffian Boy. Heart of Midlothian. Pizarro.

AN UNRECORDED DRAMA?

BY MONTAGUE SUMMERS.

Mark Lawrence ; or, The Farmer's Dream, a Domestic Drama, in Two Acts, by William Beatty Lighterness, was produced at the Royal Standard Theatre, Shoreditch, on 20 November, 1837. The Standard Theatre, which opened in 1835, held an audience of two thousand. In January, 1845, after certain alterations, it was re-opened as the New Standard. Burned to the ground in 1866, it was rebuilt two years later. In its palmy days, under the management of John Douglass, the Standard was a recognized home of realistic melodrama. Eventually the old theatre became a Picture Palace.

According to a contemporary critic, although the author had "not chosen a very new subject . . . the audience were pleased, and the drama, 'Mark Lawrence,' was perfectly successful." The cast was—Mark Lawrence, Mr. Griffith ; Hawthorn, Mr. Bannister ; Frank Woodville, Mr. C. Williams ; Harry Hazard, Mr. S. Johnson ; Dicky Dahlia, Mr. J. Herbert ; Sam Swizzle, Mr. J. H. Tuley ; Mr. Forrester, Mr. M'Farren ; Sheriff, Mr. Morgan ; First Officer, Mr. Rivers ; Alice Hawthorn, Miss Mayors ; and Fanny Goodall, Miss Cross.

Mark Lawrence is an excellent, quite typical melodrama. The great scene is Act II., 1, when Farmer Hawthorn, asleep, sees the murder in his dream. "*The Curtain rises to slow Music ! The flats draw off ; and discover, through a gauze, the VISION ! ! !*" The finale, Scene VII., "*The Gibbet*," is reminiscent of *George Barnwell*, *Maria Marten*, and a dozen other popular plays.

Of the original cast the *jeune premier*, C. Williams, became a great favourite at the Royal Victoria Theatre, "The Old Vic."

Mark Lawrence belongs to the class of "Dream Plays," amongst which we number such famous pieces as *Maria Marten* and *Susan Hopley*. The Vision, or Dream, generally of a murder, seen through a transparency, never failed to enrapture crowded houses, and (as I very well remember) could be extraordinarily effective.

"Dream Plays"—their name is legion—can boast a long and very respectable ancestry. It is almost superfluous to mention *Cymbeline*, and the vision of the sleeping St. Catharine in *Tyrannick Love*.

One of the cleverest and most striking "Dream Plays" of the earlier nineteenth century is *Victorine*, of which there were versions by J. B. Buckstone—*Victorine ; or, "I'll Sleep on it,"* Adelphi, 17 October, 1831—H. M. Milner—*Victorine, The Maid of Paris*, Sadler's Wells, 9 January, 1832 ; and by other lesser-known dramatists.

In mentioning "Dream and Vision Plays" it is inevitable that the evergreen *The Corsican Brothers* should be recalled.

Mark Lawrence; Or, The Farmer's Dream, by William Beatty Lighterness, was printed London : J. Pattie, 4 Brydges Street, Covent Garden, n.d. [1838]. The play appears to be excessively rare, and I have only seen one copy. Moreover, so far as I have been able to trace, *Mark Lawrence* is not recorded in any theatrical lists, and has entirely escaped the notice of stage historians. I have been unable to collect any details concerning Lighterness, save that he is also the author of *The Revolt of the Chummies*, *The Libertine of Paris*, *Hugo the Dane*, and other pieces, many of which, I doubt not, were never printed.

QUERIES.

WELSH STROLLERS. Has any reader information concerning the companies of strolling players managed by the following and playing in Wales in the years mentioned ?—(i.) Roberts, 1731-2. (ii.) Lewis, 1735-6. (iii.) Glenn, 1754. (iv.) Woodcock, 1779.

I should also be glad of any notes concerning prints of the interior and exterior of theatres (except Wynnstay) in Wales in the eighteenth century.

C. J. L. PRICE.

BOMBED THEATRES. Among provincial theatres the Prince's, Bristol, was destroyed by bombs. In London, the Shaftesbury is demolished and the Old Vic damaged, and the historic stage of the Royal West London has suffered. What other British theatres have been lost in the war ?

RICHARD ENGLAND.

A SHAW DATE. According to a note on the MS., Bernard Shaw wrote at Ayot St. Lawrence in 1909 a playlet *The Fascinating Foundling* for the late Elizabeth Asquith, Princess Bibesco. I cannot trace a performance earlier than the London première on 28.1.'28 at the Arts Theatre. Can one of your readers help ?

F. E. LOWENSTEIN.

SILVER MODEL. I should like to know what theatre was represented in the model described in the following newspaper paragraph some years ago: "A silver model theatre costing £20,000 has been given to Hull by Mr. G. Rose, of London, to assist in the exhibition of the collection of 600 dolls recently given to Hull Museum by Queen Mary."

EDWARD CRAIG.

THREE LOST LONDON THEATRES. Where can information be obtained concerning the three following small theatres that were so well known by London Society in the 18th century ?—(i) The Sheppherds Market Theatre. (ii.) The Varietés Amusantes in Savile Row. (iii.) The Little Theatre at No. 22 Piccadilly.

EDWARD CRAIG.

ILLUSTRATIONS OF THEATRES. Information is desired that will lead to the discovery of any illustrations of the following theatres: Old Strand, Opéra Comique, Royalty (Dean Street), and interiors of Shaftesbury, Garrick, Kingsway, Queen's, Ambassador's, New Oxford and Winter Garden.

REV. J. W. H. FAULKNER.

MLLE SALLÉ'S FIRST LONDON APPEARANCE. In the British Museum is a volume of *Six Dances* by Kellom Tomlinson, in which one, *The Submission*, was apparently performed in 1718. The title says: "The Submission writ, as it was performed at the theatre in Little Lincoln's-Inn-Fields, by Monsieur and Mademoiselle Sallé, the Two French Children." Is there evidence that she thus danced in London at the age of eleven, seven years before her first appearance there as recorded by Dacier ?

IFAN KYRLE FLETCHER.

SCENERY TERMS. I am anxious to trace the meaning and derivation of the terms *long scene* and *back flat*. The former is found as early as 1678, and the latter is used in the Covent Garden inventory of 1743, where a clear distinction appears to be drawn between "flats" and "back flats."

RICHARD SOUTHERN.

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ADVISERS:

MRS. GABRIELLE ENTHOVEN, O.B.E. — C. W. BEAUMONT. — M. WILLSON DISHER.
PROF. ALLARDYCE NICOLL. — DR. F. S. BOAS. — DR. ALFRED LOEWENBERG.
THE REV. DR. MONTAGUE SUMMERS. — JAMES LAVER. — PAUL McPHARLIN.

EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.

MANAGER: IFAN KYRLE FLETCHER, 32, SHAFTESBURY AVENUE, LONDON, W.1.

We publish in this number an article by the Rev. J. W. H. Faulkner on *Illustrations of Theatres*. We have had an opportunity of seeing a list, compiled by the author of this article, covering the London theatres of the 20th century, and giving the sources of over two hundred illustrations of some 64 theatres. The possibility of making such a list the basis of a full iconography of the British Playhouse is very attractive. The Editors have certain material available for similar lists covering the *interiors* of houses of the 17th and 18th centuries. It may be that among our readers there are some willing to supply material for the *exteriors* of those two centuries and also the whole material for the houses of the 19th century, with the view of assembling a basis for such an iconography, to be published serially in these pages, or to have a special number devoted to it.

Mr. Price's article on one of the smaller circuit companies reminds us that more research is needed on them. There is a gap in our knowledge of their activities during the latter half of the 17th century which might be filled by an examination of town records, diaries and parish registers. For the 18th century the mechanism of the companies' organisation needs further investigation. All that we can learn about them is important because they were the schools in which most of the actors and actresses of our greatest age of acting were trained. For the purpose of tracing the circuits and the plays that were performed in them there is a vast amount of material in provincial newspapers and playbills, in memoirs and diaries, whilst references to the theatres may often be unearthed in old guides and local histories. This is essentially a matter for local enthusiasm, but this is often conspicuous by its absence. All too frequently little or no information is obtainable in the town itself about its theatrical history. We should like to see our provincial libraries and museums well stocked with playbills, books of newspaper extracts, and with prints, drawings or plans, if obtainable, of their playhouses. Local pride can do much to get the full story of the circuit companies and of our provincial theatres written. In this connection we welcome the sumptuous volumes that Mrs. Odell is devoting to the history of the Worthing Theatre and circuit.

A Club in honour of Edmund Kean has been founded in New York. A meeting was held on Saturday, October 20th, and, after lunch at Ye Olde Chop House on Cedar Street (established 1800—Kean ate there), the members went over to St. Paul's Churchyard, New York, to see the Memorial to G. F. Cooke erected there by Kean. They found it in bad condition and the lettering completely eliminated. They are planning to put a plaque on the front of it, giving the original lettering.

On 4th November, the members were celebrating Kean's birthday at the Connecticut home of Mr. Giles Playfair, Kean's biographer.

JOHN WARD, STROLLER

By CECIL PRICE.

In his article on Roger Kemble in the *Dictionary of National Biography*, Joseph Knight suggested that the Kembles derived much of their theatrical genius from their grandfather, John Ward. The old manager would have been pleased with the compliment, for, though a contemporary of Quin, he was never a rival.

Born in 1704, he had become the manager, by 1746, of a strolling company playing in Warwickshire and on the Welsh border. On April 5th, he was at Oswestry, for the Parish Register records on that day the baptism of Margaret Woffington Ward, daughter of John and Sarah Ward of the Comedian Band, of St. Austin parish, Middlesex.

As is well known, his company gave a performance of *Othello* at Stratford on September 9th, 1746, with the object of restoring Shakespeare's monument in the Parish Church. The consequence was disliked by a few but approved by many. A contemporary diarist said the Wards "offended me greatly by disfiguring by paint the monument in Stratford Church of the immortal Shakespeare—but the Million thought differently."

For the next twenty years, Ward inserted occasional advertisements in the *Glocester Journal*. Taken together, they give many details of his strolling life and show how he brought some of the most famous plays in the language into the small market towns of Shropshire, Breconshire and Herefordshire.

In April 1747, he gave performances at Ludlow during both the Races and the subsequent five weeks. They played in the Guild Hall, and announced they would "entertain the gentry with the most celebrated tragedies, comedies, farces, ballad operas, etc., and on Wednesday 26th inst., being the first day of the Races, will perform for the fifth time the celebrated play of King Henry VII [*sic*], written by the inimitable Shakespeare, and with the whole ceremony of the coronation of Queen Anne Bullen and military ceremony of the Champion (on horseback) in Westminster Hall. The Robes, Armour, Canopy, Bishops' and Judges' dresses and all other decorations proper for the play, entirely new."

In December 1748, they came to Hereford and acted at the "Swan and Falcon." Their show began at six o'clock, and was given on Monday, Tuesday, Wednesday and Friday. On Monday, 26th December, for example, they gave *A Bold Stroke for a Wife* and the pantomime *Harlequin's Vagaries, or Columbine's Nuptials*.

The company was back at Ludlow in August 1751, and reported great encouragement in and about the town. They acted *King Henry VIII* again, and "Mr. Farquhar's comedy of 'The Beaux' Stratagem.'" March 1752 saw them at Ledbury still playing *King Henry VIII*, and being well patronised by the gentry. They intended to go on to Bromyard and perform there for ten nights before opening at Leominster on Easter Monday.

They brought a new attraction to Hereford in 1753. On February 6th, they advertised that they had performed *Romeo and Juliet* with the "Grand Funeral Procession and Solemn Dirge set to Music by Signor Pasqualli, several nights running to crowded audiences whose kind applause is an instance of their willingness to encourage a good moral theatrical performance when conducted with decency and order. . . . Their plays will be collected from the best authors as Shakespeare, Dryden, Rowe, Lee, Congreve, Vanbrugh, Steele, etc. In a few days, they will perform a celebrated pantomime entertainment called 'Harlequin Ranger,' the scenery, machinery and all other decorations entirely new."

The interest in Shakespeare which Ward had shown at Stratford was further evinced in his performances in March of *King Lear* and *Julius Caesar*. At the end of the tragedy, he spoke Milton's Epitaph to the Memory of Shakespeare and had appeared as "The Shade of that Excellent Author as erected in his monument in Westminster Abbey."

His enterprise is illustrated in his purchasing from London "a large quantity of modern and Roman habits so that the characters may be properly dressed." These were used in his presentations at Ledbury in October 1754.

From then till the end of July 1755, his route is quite clear. He spent three months at Hereford before opening at Leominster in February. His theatre was temporary, and erected in the School House. Plays were given every Monday, Wednesday and Friday, and the season concluded on Whit-Monday. The following Monday the company began at Brecon.

This visit is of particular interest to students of the theatre, for sometime in their season of eight weeks, Sarah Siddons was born. Her father had joined the band of strollers at Birmingham in 1752, and had married Ward's eighteen-year-old daughter, Sarah, at Cirencester in 1753. They were now regular actors in the company which gave Rowe's *Tamerlane* and Foote's *The Englishman in Paris* to the "polite and crowded audiences" of Brecon. The run ended there on July 2nd, and Ward was shrewd enough to see the possibilities of a week's performances at the new Welsh spa, Llandrindod. They journeyed there to play for the Race Week, 7th-11th July, and successfully entertained the company in their "theatre" fitted up in a barn at Trevonen. By Monday 20th, they were opening their performances in the Guild Hall, Ludlow, with *The Provok'd Wife*.

Whether Kemble and his wife stayed in Brecon while the rest of the actors went to Llandrindod is not recorded. More probably, they accompanied Ward. What is certain is that they were at Brecon on July 14, when they baptised their infant daughter. Sarah Siddons was on that date nine days old.

The company did not advertise in the *Glocester Journal* for two years. On Easter Monday, 1756, however, they certainly gave a rendering of *Theodosius* in which Varanes was acted by Mr. Ward, Theodosius by Mr. Kemble, and Pulcheria by Mrs. Kemble.

When the puffs appeared again, the company declared it had newly arrived from Shrewsbury and would give *The Provok'd Wife* and *The Journey to London* in the School House, Leominster, in December, 1757. The following July they were at Ludlow for the Races, and their comedies were *The Suspicious Husband*, *The Miser* and *A Bold Stroke for a Wife*. Farces included *Lethe*, *The Author* and *Miss in Her Teens*.

At Brecon, in March 1760, they played in the "Bell Great Room." The comedy was again *The Suspicious Husband*, and there was added the ballad-opera, *The Contrivances*, with songs and music by Mr. Carey. Singing and dancing took place between the acts, and a new occasional prologue addressed to the people of Great Britain and entitled *On the King of Prussia and the Present Time* was delivered by Mr. Ward.

When Kemble left his father-in-law is not revealed, but he is definitely not in the cast of *The Beggar's Opera* as played at Leominster in April 1761. This reads: *Macheath*, Mr. Adams; *Peachum*, Mr. Wharton; *Lockit*, Mr. Ward; *Mat o Mint*, Mr. Jones; *Wat Dreary*, Mr. Owen; *Ben Budge*, Mr. Burton; *Mrs. Peachum*, Mrs. Gem; *Lucy Lockit*, Mrs. Adams; *Diana Trapes*, Mrs. Butler; *Polly*, Mrs. Pye. There follows the laconic note, "the rest of the parts to the best advantage." They were still there in June, giving *The Fair Quaker of Deal* and the pantomime *Harlequin's Escape into a Quart Bottle*. They did *Theodosius*, too, and the setting for the drama is interestingly described: "the play will open with the scene of a Temple with a Grand Altar adorned and properly illuminated with wax tapers. The original music, songs and choruses as set by the famous Purcel with a prologue in memory of Shakespeare and an epilogue in the character of him as he stands erected in Westminster Hall."

By October they had reached Ross and were staying three weeks, acting *Romeo and Juliet*, *The Life and Death of King Richard* and *The Spirit of Contradiction*.

In July 1765, Ward brought his comedian band to Ludlow for a few weeks. and the last of his advertisements concerns a visit to the nearby Leominster in January 1766. He announces for the 21st January, *The Procession of their Majesties' Coronation*, and for the 24th, *The Life and Death of King Richard III.* and *The Devil to Pay*, for his own benefit.

An analysis of Ward's visits reveals that, while they were by no means regular, they were anticipated with pleasure and rewarded with success. This is easily understood: Ward knew just how to please his contemporaries with the best of the old and the new comedies. He was abreast of the times in his appreciation of Shakespeare and in his love of spectacle, ceremonies and procession. The topical items introduced would also be of great interest. They made the temporary theatre in barn, hall or inn, the centre of "polite" rural life bringing as was professed, London tastes and diversions to the country. Surely they deserved their comparative prosperity, and when the *Gentleman's Magazine* spoke of them as "a very respectable body of comedians," the emphasis must have been on the amount of respect that John Ward was able to command. SOURCES: *Glocester Journal*, appropriate dates; *D.N.B.*, under Roger Kemble; *Gentleman's Magazine*, Vol. 72, p. 1169; MS. *Journal of Elizabeth Baker*, IX., f. 37; *Radnorshire Transactions*: XII., 1942: *Diary of T. Jones* by Rev. D. Stedman Davies, p. 5; *Shropshire Parish Registers*, 1914 (ed. Fletcher) VI., 149.

THE DRAMATIC LIBRARY OF THE OLD THEATRE ROYAL, BIRMINGHAM

By PERCIVAL HINTON.

The story is of special interest because the library still exists in practically complete state. The only deletions from the original collection were of some duplicates given to me by its last private owner and the quite casual removal of a portion that will be mentioned later. The original library, consisting of working prompt, and part books, as used by the stock company over the years 1800 to 1880, is still intact.

The first Birmingham theatre was built in Moor Street about 1740, before which there were two booth theatres. Richard Yates brought a London company down in 1750, and for him the "theatre in King Street" was built in 1751, and another in New Street in 1774. This was opened on June 20th, with a specially written prologue by Samuel Foote, a concert of music, and a performance of *As You Like It* with Yates as Touchstone.

This theatre continued in unbroken occupation as a playhouse (despite severe fires in 1792 and 1820) until it was rebuilt on the same site in 1902. And its annual Christmas pantomime has followed an unbroken succession since 1840, except for the 1902-3 break. All the famous actors and actresses from Yates's time onwards appeared on its stage; but there is a sufficient history of the theatre available in a work written for its 150th anniversary (1924) by R. Crompton Rhodes.

The early part of the 19th century saw a succession of managers at the Theatre Royal: M'Cready (the elder), Elliston, Bunn and some others, until it reached financial ebb in 1837. In April 1838, J. Monro took over, and he was joined in 1840 by Mercer Hampson Simpson, who became sole manager from Boxing Day, 1843. He was followed by his son in 1864. This Mercer Simpson the younger retired in 1891, and Mr. and Mrs. Charles Dornton took over until the rebuilding in 1902, which brings us to modern times and Philip Rodway, a noted director of the "Royal's" fortunes.

The play-books in the Theatre Royal library go back before Simpson's time; but he was evidently responsible for gathering them and keeping them together, to a far greater extent than was usual in the theatres then. The

majority of the plays carry his specially printed label, though there are marks of various ownerships, including J. Monro and Charles Dornton, while a few were evidently brought and left by actors from other Midland theatres.

The library was part of the regular working material of every stock company. Individual actors formed their own collections of books or part copies; but every theatre, even the veriest fit-up or fair booth theatre, possessed some sort of library. It was an important part of the stock-in-trade, for the prompt books were needed time and again. Virtually until the coming of the cinema, the old plays that had always been played on the English stage were still played, with due allowance for the changes of time and fashion. Old plays from the 17th and 18th centuries drifted along with surprising vitality, and we find plays by Lee, Vanbrugh and Addison still in stock in the mid-nineteenth century. Copies then were used and needed, not simply for a successful run or a revival, but for one night or another this year and next year and ten, or twenty, years hence.

The copies of these plays are, of course, far from being in "collector's" state. They are often torn, thumbed, marked and altered, and some bear signs of ordeal by fire. But they are compact with human interest, and carry unique information regarding play production in Victorian times.

The multiplication of play printing in the early 19th century is familiar to any student who has had occasion to examine that period—an intensive study, based on this Theatre Royal collection, was the subject of two papers by Rhodes for the Bibliographical Society (1935).

Simpson must have had the acquisitive type of mind, for he seems to have kept all copies of playbooks, both those bought and those sent in by authors and publishers and not used. Most of the authors to be found in Professor Allardyce Nicoll's work on the early 19th century drama are represented, some very extensively, and Rhodes was keenly engaged in filling the gaps up to the time of his death. Besides about one thousand plays in the original collection, there is a most valuable series of some three hundred plays in manuscript. These include comedies and melodramas, pantomimes, comic scenes (descriptions of dumb show business), and several Dickens adaptations. There is also a large stack of orchestral parts. The authors most fully represented in manuscript are Thomas Archer (12 plays), J. O. D. Broadfoot (6), T. W. De Hayes (3), T. Dibdin (4), C. Dibdin Jr. (3), Edward Farmer (4), C. A. Somerset (10), all of whom, except the Dibdins, were at one time or another closely associated with the theatre. Of curious interest are two characteristic plays by T. Holloway, who ran one of the last fit-up theatres touring the fair grounds in the Midlands.

The adventures of the collection between 1902 and its present and final resting place can be briefly noted. After the '80's, with the end of stock and the coming of the touring system, its practical purpose ended. In the theatre it was lumber; but it was not destroyed or dispersed, as might easily have happened and, in the case of almost every other theatre, did happen. In the new theatre of 1904 it was dumped somewhere, but preserved by Philip Rodway and at his death reached R. Crompton Rhodes as the gift of friendship. At Rhodes's death it was purchased by the Birmingham Library.

To this story there is an odd pendant. At Charles Dornton's death, Mrs. Dornton succeeded as manageress for a short while before the closing of the old theatre. When she left she took with her a souvenir in the shape of some five hundred or so prompt books. These books, some forty years later, came on to the market. Apparently Birmingham did not want to add them to its existing collection, where they properly belonged. A first selection of about 160 went to the Enthoven collection at the Victoria and Albert Museum. The present writer had second pick. The body of the collection, however, with all the manuscripts and a long series of pantomimes is in the Birmingham Reference Library. And the story of the Theatre Royal library and the fact that it still exists virtually intact, is of importance not only for students of theatrical history, but for all amateurs of the drama.

PLAYER IN ACTION.

It is good to know that a record has been preserved and may one day be published of one of the most important productions which took place in Britain during the war years. This is *Player in Action*, a detailed description of John Gielgud in *King Lear* at the Old Vic, 1940. The production was based on Harley Granville-Barker's *Preface to King Lear*. The text is by Hallam Fordham, with notes by John Gielgud; the action-photographs of the actual performance are by Edwin Smith.

This is an attempt to "stay the illusion" of an outstanding performance, the text being written with the aim of giving a detailed account of the way in which the part of *King Lear* was acted and the action-photographs, chosen as these alone give any real impression of the magic, life and vigour of actual performance, being selected with a view to showing the complete development of the chief part. There is a page of photographs for each of Lear's important scenes, with a large picture to sum up the scene as a whole and a number of smaller pictures to show details of the acting.

A copy of this remarkable record has been deposited at the Folger Shakespeare Library, but it is to be hoped that publication in book form will one day make it accessible to all students of Shakespeare and the modern stage.

I. K. F.

We reproduce opposite one of the large photos taken during the run of this production, which gives the general detail of the scene; others in miniature beside it, would illustrate various groupings in the progress of the scene. The reproduction is from the storm scene, Act III., sc. 2, with John Gielgud as Lear and Robert Harris as Edgar.

THE TECHNIQUE OF ACTING

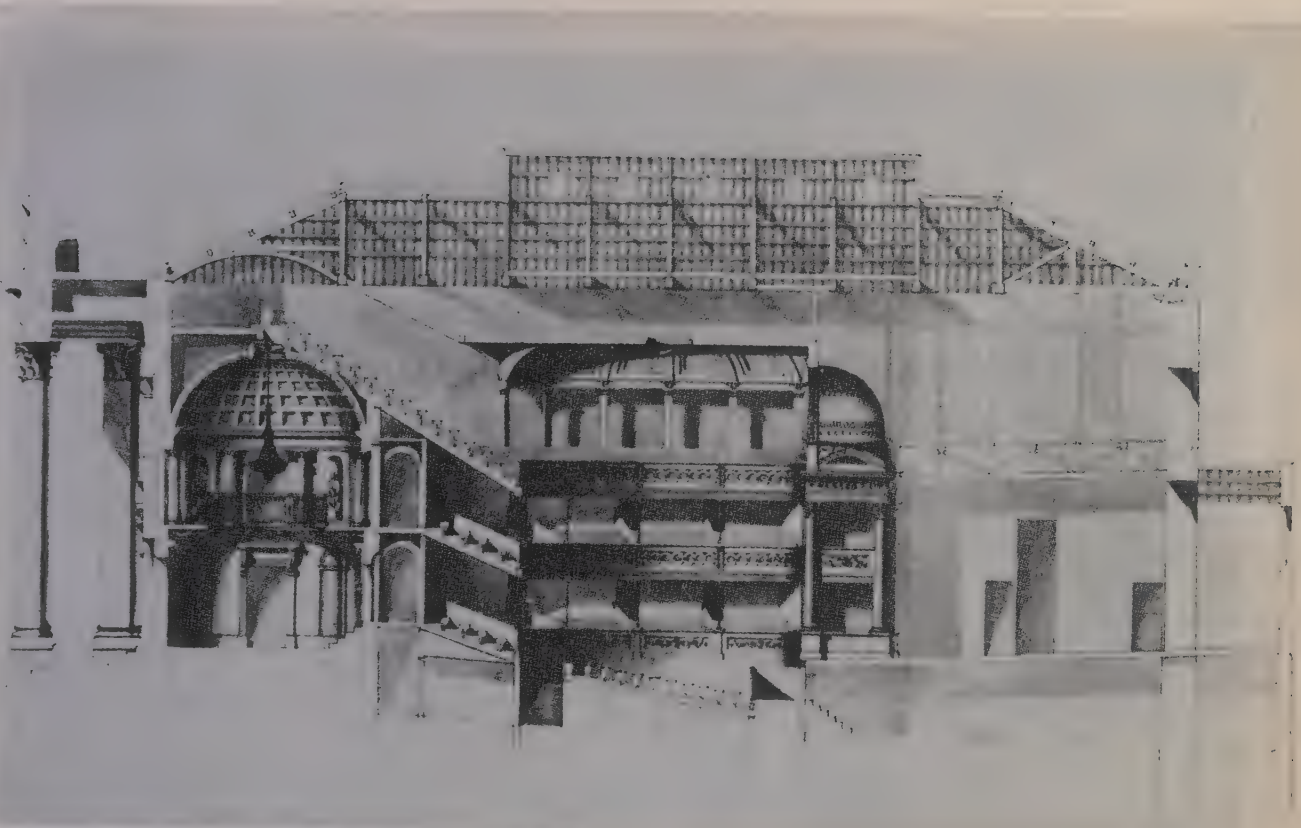
By RICHARD ENGLAND.

A chance note made during ordinary reading seems to have some reference to one of the subjects mentioned on the leading page of your first number, where enquiry was suggested into the styles of earlier actors. It is said by Boaden of the actor, King, that he

> "though very confined in his powers, was one of the most perfect actors. His peculiar sententious manner made him seek, and indeed require, dialogue of the greatest point. He converted everything into epigram, and although no man's utterances was more rapid, yet the *ictus* fell so smartly upon the point, his time was so perfect, and the members of his sentences were so well antagonised, that he spoke all such composition with more effect than any man of his time."

This gives an illuminating impression of a style of acting very rare to-day. The fact that this player spoke uncommonly fast and achieved intelligibility not by careful diction of words, but by massed balance of sentences and justness of emphasis, seems of great interest. The speaking of sentences, rather than words, as units of expression is, of course, far closer to the normal colloquial diction of every-day speech, and a technique based on this style might have a fresh and apparently "natural" effect. The result must have made a lively and rare impression of fluid and rhythmic sound in which perhaps more words and less significance were lost than in the less-grouped, less-emphasised diction of the modern stage.

"KING LEAR"—*see opposite page.*



THE THEATRE ROYAL, NEWCASTLE-UPON-TYNE.

When Richard Grainger submitted his scheme for the reconstruction of part of Newcastle in 1836, he attended a meeting to which he brought the architect, Benjamin Green, who "attended with plans." These included a new theatre to replace the old one in Mosley Street. The set of plans which Green possibly laid before this meeting have been discovered, and we reproduce the longitudinal section out of the eleven drawings. The design belongs to the end of that unique phase of the British auditorium when a row of boxes directly enclosed the pit, as it did in the days of Pepys. A further set of plans, presumably by the same architect, are associated with these for Newcastle, and show the new fashion of replacing this tier of boxes by a raised circle, with a wide pit extending underneath in the way familiar in many theatres to-day. It is perhaps significant that this latter set of plans, in the newer style, is labelled *Le Goût du Temps*, but no other indication exists as to the theatre for which they were intended. Perhaps some reader may be able to elucidate this name.

The Newcastle theatre was reconstructed in 1895 and burnt out in 1899, but the 1837 exterior remains to-day, with its great portico, according to information sent by Miss M. Hope Dodds. Since the shell exists, this theatre should be associated with List D, whereas, in our previous number, it was classed under C. R. S.

ILLUSTRATIONS OF THEATRES

By THE REV. J. W. H. FAULKNER.

There is hardly a village in the land which cannot offer the visitor, for the expenditure of a few pence, a series of postcards of the exterior and interior of the church, the manor house and the ancient stocks on the village green; and even in war-time visitors to London could obtain packets of assorted views showing Westminster Abbey and St. Paul's, Trafalgar Square and the Horse Guards, the Bank and the Mansion House. But the most painstaking search will fail to discover a single view of Drury Lane, Covent Garden or The Haymarket. The theatre-lover desires a visual record of the playhouses for a variety of reasons—sentimental, historical and technical. It is unnecessary to enlarge on the purely sentimental, but the historical reason makes a special appeal to this age, for it has been given to our generation to appreciate afresh the essential part that time and place play in drama. Drama is a many-dimensional art. The "play" of *Hamlet* on our bookshelves is only part of the play—the words and instructions for the actors and producer; similarly the players and the setting, the audience and the stage itself are parts of the same thing. The play does not become a living whole until the parts are in conjunction and it is seen and heard in a certain place and at a certain time. The phrase "to go on the stage" is probably a more exact form of speech than many of those who use it may be aware, for you cannot "take up acting" without "going on the stage," but you can "take up music" without "going on the platform." Thus the theatre building is essential to the art of the drama, and this has always been so whether we are concerned with the church, the inn yard, the college hall or the theatre proper. The Lyceum gave something to Irving and Irving something to the Lyceum; *The Merry Widow* to Daly's and Daly's to *The Widow*; an Old Vic audience to *The Merchant*, and a new setting to a revival of a classic. Here the historical reason merges into the technical, for just as an actor is chosen for a particular part so a theatre should be chosen for a play or a play for a theatre. Often this is not done, and the results, both artistic and financial, can be disastrous. The matching of theatre and play is, like acoustics, an undeveloped science with a future, and in it the theatre illustration will doubtless play an important role.

If the foregoing has done something to emphasise the importance and fascination of illustrations, a brief survey of what preliminary research in the subject has discovered will be of some interest. If we confine our attention for the time being to the principal London theatres, past and present, the pictorial records are astonishingly complete and comprehensive. Astonishing, that is, when account is taken of the smallness of the number of persons interested in the subject and the difficulty experienced in tracking down the records that exist. From the earliest times to the present day there is something of nearly every one of these theatres, though that something may be no more than a single—and sometimes very inadequate—exterior or interior. The scope of the subject is enormous for, ideally, several views of each theatre are desirable and most theatres have been rebuilt or reconstructed, sometimes more than once in their history. If the study is extended to the suburban, provincial and private theatres then the amount of research remaining to be done is almost endless.

The period from 1866 to the present day has witnessed the rise and fall and rise again of interest in theatre illustrations, for at the beginning of the period the advent of the illustrated paper provided an ideal medium for pictorial records of the new theatres. Excellent drawings of exteriors and interiors were produced and published. Then with the coming of photography the drawing, seemingly, came to be regarded as old-fashioned and the new medium was not yet perfected. Also the new theatres were so numerous that they ceased to have news value. Accordingly, and somewhat surprisingly, most of the gaps in the record occur in the last two decades of the nineteenth century and the first two of the twentieth. Then in the late twenties and the thirties interior photography reached its present high state of perfection and, finally, the war quickened our appreciation of the present when it was realised that a fine and substantial building could become a heap of rubble overnight. The National Buildings Record included the London theatres in its list of historic buildings to be photographed, and these were probably the first photographs of theatres to be taken solely for the purposes of record. It is not likely that this interest in the appearance of the theatre building will now seriously decline, but the time is still far distant when packets of assorted views of famous playhouses will be obtainable over, or even from under, the counter.

ON LISTING THEATRES (continued).

We have received the following information supplementing the Theatre Lists begun in our last number :—

List A.

Opera or King's Theatre, Haymarket.

Mrs. Enthoven reminds us that Vanbrugh's Opera House was first known as the Queen's Theatre.

List B.

Barnwell, Cambridge.

Sir St. Vincent Troubridge notes that the "Theatre, Barnwell, Cambridge, later known as Festival Theatre" is of considerable historic interest. We quote the following from Harold Ridge's *Stage Lighting*, 2nd ed. (Heffer, 1930)—

"The Theatre . . . was for many years called the Theatre Royal. . . . It existed in 1745, was rebuilt in 1816, but became the home of a mission in 1878. The general features of the auditorium have been retained but it has been strengthened, redecorated, refloored, and reseated. . . . The stage has been almost entirely rebuilt."

The auditorium presents the typical early 19th century pit closely embraced by what was once a lower tier of boxes.

LIST C.

Alhambra, Hereford.

Mrs. Enthoven calls attention to this Music Hall, which we understand from the Hereford Librarian was pulled down in 1936, but of which photos exist and show what appears to be an interesting Regency interior, once decorated in green and gold. We would welcome further information.

LIST D.

Dereham, Norfolk.

Sir St. Vincent Troubridge mentions that this theatre is said by T. L. G. Burley in *Playhouses and Players of East Anglia* (Norwich, 1928) to be still standing. We hear, however, that the house was rebuilt in 1935. It ceased to be used as a theatre in 1938.

Woodbridge, Suffolk.

Mr. Allan Wade writes: "Opened on Feb. 5th, 1814, the theatre was used by the company of David Fisher (who built it) until 1844. It was bought to be used as a National School in 1862. A recent visit showed the building to be still there, red brick with pantile roof, as well as the covered entrance leading down a short slope from what is still called Theatre Street. The building itself, now an Infants' School, is divided into classrooms and an additional room has been added at one end. A possible indication of the place where stairs once led to the gallery may be seen; but nothing else now remains to show that the building was once a theatre." See Booth, *Woodbridge Almanack.*

Addition may also be made of the following:

Northallerton, built 1800, closed 1832, now a slaughter house.

Kendal, built 1789, closed 1823, converted into chapel; now a Christian Science Church.

Leicester. The theatre here was built in 1836. It was part-altered in 1873. Still used as a theatre. Further information welcomed.

Finally we may note the kindness of Mr. H. F. Traylen, who, through Mr. Clifford Bax and Mr. Peter Scarlato, has sent us a plan and information of the building once the Stamford Playhouse (Lincs. 1766). We hope to give a full report at a later date.

We add a further instalment of List A.

THE DATES OF THE LONDON THEATRES (*cont.*).

New, French, or Little Theatre, Haymarket (*a*, Potter), 1720; A, 1765 (renamed Theatre Royal); A, 1797; D, 1820 for rebuilding on adjacent site (see 1821).

Goodman's Yard, Ayliff Street (*a*, Shepherd), 1729.

Covent Garden (*a*, Shepherd), 1732; A, 1782; R, 1792 (*a*, Holland); F, 1808; R, 1809 (*a*, Smirke); A, 1846 (*a*, Albano); F, 1856; R, 1858 (*a*, Barry).

Lyceum, exhibition room 1765; R, 1794; 1816 (*a*, Beazley, opera); F, 1830; R, 1834 (*a*, Beazley); A, 1847 (*a*, Bradwell).

Astley's, 1768; A, 1772; A, 1778; F, 1794; R, 1795; F, 1803; R, 1804; F, 1841; D, 1895.

Pantheon, 1772 (*a*, Wyatt); 1788 opera house; A, 1790; F, 1792; R, 1793 (*a*, Wyatt); 1814 dismantled.

King's Concert Room, 1780; called Regency in 1800; called New Th. in 1810.

THE OXFORD DRAMA COMMISSION.

BY THE EDITORS.

We have received from Mr. Nevill Coghill the Report of the Oxford Drama Commission. The Commission has investigated dramatic studies in American Universities with a view to the formation of a school of drama at Oxford. It has, in our opinion rightly, rejected as unsuitable to Oxford such courses as playwrighting and acting which some American Universities provide. A dramatist is born and not made, and schools of acting are hardly the business of a University. Mr. Granville Barker made the further point that there was a danger that the student would get immersed in his part to the detriment of his view of the play as a whole.

The Commission recommends that the University should have its own theatre for the production of plays in current study. A suggestion that a school of acting, under the aegis of the University with a status such as the Ruskin School of Drawing, should be responsible for the productions, is turned down as impracticable and undesirable with no reasons given. The scheme would seem on the face of it an admirable one whilst the alternative proposed by the Commission is unsatisfactory. This is that repertory companies organised in co-operation with the British Drama League and the Arts Council should present plays of historic interest and importance at five or six different universities, It is obvious that the ordinary repertory company would have insufficient knowledge of the theatrical conventions of the Elizabethan, Restoration or Georgian periods to give full value to the specially constructed stage.

This stage is planned to be adaptable to the presentation of shows of different periods. No reference is made, however, to the problem of the period auditorium. A true impression of any Restoration or Georgian production cannot be given unless the spatial disposition of the contemporary audience and its relation to the stage is suggested, nor if the true balance of lighting on stage and auditorium is not, to some extent, recaptured. It is to be hoped that an approximation will be attempted to the shape of the Georgian auditorium as the best compromise for all periods. It is admittedly not closely relevant for a modern production, should one be presented, but a modern production in a Georgian auditorium is entirely possible, whereas a Georgian or Restoration production in a modern auditorium would be, to any serious student, a misleading artificiality. We earnestly hope for a traditional auditorium, not a modern, in a theatre dealing with English theatrical history.

Again, we read that the project provides for most modern machinery on the stage, but it does not suggest that any attempt has been made to approximate any of the essentials of, for instance, Restoration mechanic arrangements, even of the simpler and indispensable sort, Without some allusion to contemporary methods of visible scene-change (with its amazing effects on dramatic construction) no presentation of any play earlier than 1890 will be of use as a basis for full judgment on its theatrical craftsmanship.

What is needed is a company specially trained to act plays of different periods each staged as far as may be possible in the manner of those periods. Such performances would be illuminating to all students of the drama and the theatre as showing the plays themselves in their proper setting and as revealing to the full the interaction of stage conditions and the drama.

ANSWERS TO QUERIES.

ILLUSTRATIONS OF THEATRES. The Old Strand; photograph of entrance and seating plan under the Swanborough management in Enthoven Coll. [Also in Richard Southern Coll. is a lithograph drawn on stone by

J. W. Gear entitled "View of the New Strand Theatre, taken from the stage as it appeared on the night of its opening on the 26th of January, 1832 The view of the Proscenium taken from the pit." In spite of this title the print shows the full auditorium through the proscenium as reflected in a mirror curtain.]
Garrick Th.; interior and exterior from *Sporting and Dramatic News* in Enthoven Coll.
Queen's Th.; interior in *Illustrated London News*, 26.10.'67.

G. ENTHOVEN.

SILVER (?) MODEL. Were we to allow ourselves to suppose a word had been dropped by the printer from the newspaper paragraph on "A Silver Model Theatre" about which Mr. Edward Craig enquires, we might perhaps solve the problem as follows: A silver *jubilee* model theatre was made in 1935 which was intended to tour extensively through the United Kingdom on behalf of theatrical charities. The Vice-Chairman of the Trustees of the model was Mr. Geo. Rose—perhaps Mr. G. Rose of the article—the proprietor of the Garrick Theatre, Southport, which building was the inspiration of the model. The model was 14ft. square, and weighed with its stand 3 tons. It was finished to the most minute degree, even to 90 hot and cold taps on the 40 lavatory basins of the cloak-rooms. A brochure on the model was prepared by the Royal General Theatrical Fund, 12, Henrietta Street, W.C.2. RICHARD ENGLAND.

LOST LONDON THEATRES. The Varietés Amusantes in Savile Row was originally Squibs's auction room. In January 1790, it was converted into a fantoccini theatre, and is described in *The World*, Jan 23rd, 1790, as a pretty theatre with a pit and two rows of boxes. It was used by Lord Barrymore for his private theatricals in July, 1790, and in 1791 it passed under the management of Iliff. I have not traced its subsequent history, but it formed part of the Alpine Club until it was destroyed by a bomb during the blitz.

SYBIL ROSENFELD.

Astley, while performing at his open ring during the mornings, exhibited in the evenings: "a Learned Horse, *Ombres Chinoises*, sleight of hand, etc., etc., in a large room No. 22, Piccadilly." (See C. Dibdin, *Account of the Royal Amphitheatre, Westminster Bridge.*) RICHARD SOUTHERN.

MLLE. SALLÉ. A votre question de la page 8 concernant la 1ere. apparition de Mlle. Sallé et de son frère à Londres en 1718, je puis répondre qu'à ma connaissance elle est non pas tout à fait certaine, mais extrémement vraisemblable. En 1718 le chef de troupe Francisque Moylin—plus connu sous le nom de Francisque ou Franchisque—vient d'épouser la soeur aînée de Marie Sallé (Dacier p. 3); on le signale cette année la au théatre de la Foire dans la troupe Vve. Baron (Armand Bénet: *La Théatre à Rouen à la fin de l'Ancien Régime*—Réunion des Sociétés des Beaux-Arts des Départments 28 Session, Paris Plon 1899—I, p. 337). Les troupes foraines ne jouant à Paris que quelques semaines d'hiver à la foire St. Germain et quelques semaines d'été à la Foire St. Laurent, il est fort possible que Francisque soit allé à Londres dans l'intervalle, emmenant ses jeunes beau-frère et belle-soeur, d'autant qu'il fut toute sa vie de tempérament très voyageur. Armand Bénet (Recueil cité, II, p. 375) dit que Mlle. Sallé fit partie de la troupe de son beau-frère de 1718 à 1722. MAX FUCHS.

MLLE. SALLÉ and her brother, child dancers from Paris, and pupils of Mons. Ballon, appeared at the Lincoln's Inn Fields Theatre under Rich during the period Oct. 18, 1716—June 10, 1717, and in 1718-19 at Lincoln's Inn Fields and also the King's Theatre. They were members of a company of French comedians, and had a benefit night, Dec. 19, 1718. Their visits to London at these early periods have been generally overlooked.

On June 5, 1717, they took part in a performance of particular interest. On

that occasion Handel's *Rinaldo* was given for "the Benefit of the Box-Keepers . . . with entertainments of Dancing by Mons. Salle and Mademoiselle Salle his sister, the two children who have never performed on this stage before."

It will be remembered that Handel's only large scale ballet, *Terpsichore*, was written and produced as a prologue to a revival of *Il Pastor Fido* at Covent Garden, Nov. 9, 1734, and Mlle. Sallé was the principal dancer. She also took part in performances of *Ariadne*, *Ariodante* and *Alcina*.

When I unearthed the details of Mlle. Sallé's earliest performances in London, it seemed to me that the information provided an explanation, reasonable even if somewhat speculative, as to why Handel produced *Terpsichore*. Doubtless he had seen the young dancer perform in 1717 on the occasion when *Rinaldo* was given, had duly complimented her and perhaps forgotten her in the busy years of his operatic career which followed.

When she returned to London again in 1733, then an established dancer of repute, Handel met her, revived his old memories of her as a child dancer, and paid her the tribute of writing *Terpsichore* especially for her.

At any rate, if the suggestion is fanciful, there is no doubt about the facts of Mlle. Sallé's early appearances. WILLIAM C. SMITH.

QUERIES.

SITES IN LINCOLN'S INN FIELDS. (*a*) Did the following buildings exist successively on the same site: Lisle's Tennis Court, The Duke's Theatre in Lincoln's Inn Fields, Betterton's New Theatre in Lincoln's Inn Fields, Shepherd's New or Little Theatre, the present Royal College of Surgeons? If not, what was the relation of the sites to that of the College of Surgeons? (*b*) Robt. Wilkinson published a print in 1811 of the remains of what was called a Tennis Court, first labelling it as The Duke's Theatre, Little Lincoln's Inn Fields. Later he issued a slip to be pasted over the caption renaming it Gibbon's Tennis Court "*Used in* 1660, *as the first* Theatre *of the* King's Company of Comedians, *until the Erection of the* Theatre Royal Drury Lane; *and in* 1695, *again opened by* Betterton's Company *with the Play of* '*Love for Love*', *etc.*" Is it possible to verify either of these ascriptions?

RICHARD ENGLAND.

PORTSMOUTH THEATRE. Further information is desired about the history of the old Portsmouth Theatre further to that available in Harvey Darton's *Vincent Crummles, his theatre and times*, with a view to the possible discovery of the sources (if any) of the theatrical chapters of Nicholas Nickleby.

LESLIE C. STAPLES.

G. G. BOTTARELLI. Can some reader inform me at which number of Wardour Street, St. Ann's, Soho, dwelt Signor Giov. Gualberto Bottarelli (when born—when died), who offered for sale the 19 sheets (of large Imperial paper) of Nolli's complete Map of Rome? Bottarelli, as everyone knows, adapted *La Moglie Fedele*, a comic opera as performed at the King's Theatre in the Haymarket—but when? Does a copy of this libretto exist?—is it in Italian or English?

ADOLPH TUTTLE.

THEATRICAL SPEAKER. A second edition of *The Theatrical Speaker; Or, An Elucidation of The Whole Science of Acting*, was published in London in 1807. I should be grateful for any information about the first edition.

ARTHUR COLBY SPRAGUE.

MRS. SIDDONS. Mrs. Parsons (*The Incomparable Siddons*, p. 122) quotes Stephen Kemble as having stated at The Garrick Club that Mrs. Siddons in the Sleepwalking Scene "never moved." Brereton also had heard the story. What is its source?

ARTHUR COLBY SPRAGUE.

All answers to Queries should be addressed to the Editors.

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ADVISERS:

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EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.

MANAGER: IFAN KYRLE FLETCHER, 32, SHAFTESBURY AVENUE, LONDON, W.1.

We are glad to be able to expand this number to sixteen pages owing to the encouraging increase in our subscriptions.

So far we have received no response to our suggestions for assembling material for an iconography of the English playhouse. We still hope to hear from some readers that they would be able and willing to supply a complete list of illustrations of the exterior views of theatres in the 18th century, and to produce another list of exterior and interior views for the 19th century, but until such help is forthcoming in this large task we must perforce leave the matter in abeyance.

Those readers who have theatrical collections of any sort are invited to send us a note about them, stating in which branch of theatrical history they specialise and describing briefly any items of unique or particular importance. There must be many small and specialised private collections of which there is no record, but which possess material of value to theatre historians. Notes on these would form a supplement to those on the public ones dealt with in Gilder and Freedley's *Theatre Collections*. We should be glad to make known, too, any records that are the result of research into a particular field such as that made by Mr. Faulkner on the illustrations of modern theatres. Apart from their general value and interest in themselves, a note of them may save much overlapping and duplicating which arises because one student does not know what another has done or is doing.

We should particularly welcome articles on the earlier periods of British theatrical history. Most of the material that has come in has been on the 18th, 19th and 20th centuries, but we are eager to cover the whole field, and to include research on the medieval, Tudor, Stuart, and Restoration periods. There is much, for instance, to be done on the fascinating subject of the mummers' play. Can anyone provide a complete list of all those which are still being given in our towns and villages? Again the presentation of the Cornish rounds and mysteries is a problem on which local antiquaries may be able to help.

The first instalment of Mr. Allan Wade's discoveries about the authorship of 19th century plays listed by Professor Nicoll as anonymous is printed in this issue and will be followed in due course by a second list of hitherto unrecorded plays. The authors' list raises the question of the authenticity of playbill attributions. Certainly in the 18th century in the provinces they were not always reliable. We have seen York bills which attribute Sir George Collier's *Zelima and Azor* to Sheridan and *The Alarm* (generally given as by J. M. Swiney) to Goldsmith. Probably it was a temptation to managers to give the names of popular playwrights of the moment as those of the authors of their new pieces. It may be that London playbills were more reliable. Have any readers any information or statistics to offer on this point?

A NOTE ON SOME LETTERS OF THE ELDER MATHEWS

BY PHYLLIS HARTNOLL.

When a mass of paper was being sorted for salvage recently, some manuscript bundles were put aside in the hope that they might prove interesting. Further examination revealed a number of letters from the actor, Charles Mathews the elder, to his second wife, whom he married early in 1803. These were evidently used by Mrs. Mathews in the preparation of the Memoirs of her husband, published by Bentley in 1839 in four volumes. Passages to be included or omitted are marked in lead or red pencil, a note on the contents is sometimes scribbled at the head of the page—About dear Charles—Anecdote—Talma—The Ladies of Llangollen—while in some cases half-sheets or more have been cut away completely. Of one letter only the top two inches of paper remain, of another the bottom half is missing; but in general they are intact and only lightly scored, though sometimes a few, possibly indiscreet, words have been obliterated by heavy strokes of the pen.

There are in all about 220 letters, of which the first is dated "Liverpool, June 22nd, 1811," and the last "Oxford, Tuesday night, May 12th, 1835." Since they were written while Mathews was on tour, they come from all parts of England, from Dublin and from America. The year is not always included in the date, but has been added later by Mrs. Mathews, who in the case of the American letters has noted also the date of arrival and the time taken on the journey. They are written in a firm, clear hand on double sheets of good quality paper, folded so as to bring a blank space outside for the address, and sealed in red, or occasionally black, wax impressed with a florid C.M., or a smaller, plain C.M., surmounted by a heraldic bird. Several complete seals remain, but generally they are broken, often with scraps of paper from the opposite side of the sheet adhering to them, testifying to the haste with which they were opened by the recipient, "My dearest Nancy," evidently Mathews' own name for his wife, who was christened Anne, and is so referred to elsewhere. The usual signature is C. Mathews, sometimes merely C.M., preceded by some loving message, as in the first of the series: "My best love to my dear, dear Charles [the younger Mathews, born Dec., 1803]. God bless you, my dearest Nancy, and be assured of the everlasting affection of C. Mathews"; while the last, written 24 years later, breathes the same spirit of affection to both wife and child: "Love to dear Charles and increased affection of the sincerest kind from your devoted husband. God bless thee, dear, dear Nancy prays C.M."

The earliest letters are addressed to Kings Road, Fulham, near London; then to Lisle Street, Leicester Square, London; to Highgate Hill, near London, later changed to Highgate Hill, Middlesex; to Ivy Cottage, Kentish Town, and lastly to Great Russell Street, Bloomsbury, London. They are endorsed "To be delivered free," and were evidently franked at a fee of 10d., since in one letter from Brighton, Mathews begs his wife to "tip me a tenpenny to-morrow direct to Worthing." It is impossible in this short note to give any idea of the contents of the letters, but a closer study is certain to reveal interesting details of travelling and performance in the provinces at the time. Some of the less intimate pages are printed in the Memoirs referred to above, where Mrs. Mathews says of the letters "though not recommended by literary merit, they will, I hope, be interesting, as giving an insight into the private and domestic character and habits of a man so generally admired in public." She has not scrupled, however, to improve them by slight touches of style and grammar, nor does she indicate where passages have been omitted, and there is no doubt that in their untouched state they give a much more human picture of the harrassed actor on tour, snatching a moment for the dispatch of his regular budget of news to his wife and child in London.

MIDSUMMER NIGHT'S DREAM MUSIC IN 1763

By ALFRED LOEWENBERG.

The early stage history of *A Midsummer Night's Dream* is stranger than that of almost any other of Shakespeare's plays. Between 1662, when Pepys called it "the most insipid ridiculous play that ever I saw in my life" (but we do not know in what form he saw it), and 1816 when Kemble brought it out at Covent Garden, as an operatic spectacle, adapted by Frederick Reynolds and with music chiefly by Henry Bishop—that is, in the course of more than 150 years—the title of *A Midsummer Night's Dream* appears only once, for a solitary performance, on a London play-bill: at Drury Lane, on Nov. 23rd, 1763. *A Midsummer Night's Dream*, but not exactly Shakespeare's. The version of 1763 was, like the one of 1816, "a bad alteration of the original," as Genest says; "Shakespeare's piece turned into a sort of Opera with 33 songs." It was not until 1840 that the comedy as Shakespeare wrote it was seen in London, again at Covent Garden, with Mendelssohn's overture, and the few original songs partly in old settings and partly newly composed by Thomas Simpson Cooke.

For without any music whatever *A Midsummer Night's Dream* will not do. Shakespeare himself has provided for it in many places. What he did not foresee was that the essential musicality of plays like the *Dream*, the *Tempest* or *A Winter's Tale* would induce 18th century producers to tear his comedies to pieces and turn the fragments, or combinations of fragments, into semi-operatic entertainments. Of such musical adaptations of *A Midsummer Night's Dream* there have been many, even if the original title was preserved only in two cases. *The Fairy Queen* of 1692, immortalized by Purcell's music, was followed in 1715 by *The Comick Masque of Pyramus and Thisbe*, words and music by Richard Leveridge, and in 1745 by a mock opera of the same title with music by John Frederick Lampe. Ten years later Garrick produced *The Fairies*, a three-act opera, "taken from *A Midsummer Night's Dream* . . . the songs from Shakespear, Milton, Waller, Dryden, Lansdown, Hammond, &c." There are 28 songs, less than half of them by Shakespeare. The music was composed by Handel's amanuensis, John Christopher Smith. In 1763 there came the single performance of *A Midsummer Night's Dream* (in 5 acts) mentioned above. Upon its utter failure, it was immediately cut down, by leaving out the Athenian court and the quartet of lovers, to a two-act afterpiece, with only a dozen songs, called *A Fairy Tale*, which was produced three days later and proved somewhat more successful. With interruptions it kept the stage until 1777, and brings to an end the chequered career of the play for another 40 years. The 19th century continued where the 18th had left off: with yet another operatic adaptation. An excellent account of the dramatic merits and faults of all these versions can be found in Professor Odell's *Shakespeare from Betterton to Irving* (2 vols., 1921).

No author would readily confess to tampering with, and adding to Shakespeare. With the exception of Leveridge's *Comick Masque* the adaptations were all anonymous. Garrick is said to have been responsible for *The Fairies* of 1755 and for *A Midsummer Night's Dream* of 1763, and the elder Colman for the latter and for *A Fairy Tale*; they both denied, not very convincingly, the authorship. The musicians, on the other hand, had no reason to hide their names, and Purcell, Leveridge, Lampe, and Smith herald the long procession of *Midsummer Night's Dream* composers which leads through the centuries straight into our own time, to Cecil Sharp, to Ernst Křenek, and also to whatever party member was commissioned to replace Mendelssohn's music for the sake of the soul of the German people. It so happens that a scrap of information which came my way allows me both to join a further name, and not a mean one either, to this list of composers, and to add, at the same time, another line or two to the body of Shakespearean bibliography, even if not to the quarto and folio parts of it.

As far as I am aware, Dr. Charles Burney, the famous author of *A General*

History of Music has not been explicitly mentioned as a composer of Shakespearean music. Yet, I have encountered his name in connection with *A Midsummer Night's Dream* in some odd places, for instance in Frederick Reynolds's advertisement to the Covent Garden version of 1816. The fact that Burney really wrote such music seems to have been rejected by the authorities for lack of contemporary evidence, all the more as the music itself is not known to be extant. Fanny Burney (Mme. D'Arblay), in the *Memoirs* of her father, published in 1832, is silent on the point. So Burney does not figure in that capacity in the standard works of reference such as *D.N.B.* and Grove, and in the latest available special study, Dr. P. A. Scholes's *New Enquiry into the Life and Work of Dr. Burney*,[1] it is expressly stated that "Burney was concerned in three stage productions," namely *Robin Hood, Queen Mab* and *The Cunning Man*. To these there must be added at least two more, his contributions to the masque of *Alfred*[2] and the songs he wrote for his friend Garrick's adaptation (?) and production of *A Midsummer Night's Dream* which failed so dismally at Drury Lane in 1763.

It must indeed have been a fiasco rarely equalled in the annals of the English stage. Let me quote the account of an actual witness, the diary of the prompter William Hopkins.[3]

> "This Piece of Shakspeare's was greatly cut and altered,—the fifth Act entirely left out,—and many Airs introduced,—got up with a vast deal of Trouble to all concerned, but particularly to Mr. Colman, who attended every Rehearsal, and had Alterations innumerable to make.—Upon the whole, I believe, never was a Piece so murdered as this was by the Singing-speakers, in which Mrs. Vincent and Mr. W. Palmer were beyond Description bad; and had it not been for the Children's excellent Performance (particularly Miss Wright, who ran away with all the Applause and very deservedly) the Audience would not have suffered them to have gone half thro' it.—The sleeping particularly displeased.—The next Day it was reported, the Performers sung the Audience to Sleep, and then went to Sleep themselves."

The play-bill of Nov. 24th announced a second performance for the next night. But *Romeo and Juliet* was given instead, and a note informs us that "the *Midsummer Night's Dream* is oblig'd to be deferr'd." On the 26th *A Fairy Tale* made its appearance. Both versions were published by Tonson in 1763,[4] as *libretti* for the actual performances. Of *A Midsummer Night's Dream* the British Museum has what the old catalogue calls three copies. One of them which forms part of the "Garrick Collection" has not been available for some years; but the other two, on closer inspection, turn out to be not just two copies, but two different issues. They are exactly alike, apart from the relevant fact, that one, the "King's Library" copy, has an unnumbered blank page [48] at the end, while the other (press mark 642.e.19.(4.)) contains on that page "A Table of the Songs, with the Names of the several Composers." This was probably the earlier issue, sold at the theatre on the night of performance. When it became clear that there was to be no second night, the "table," no longer of practical value, was dropped, and the rest of the edition disposed of outside the theatre. (A Dublin reprint of 1764 does not contain the "table" either.) I wonder whether there are still some other specimens of the "theatre issue" about; librarians and collectors are invited to have a look at their copies.

1. *Proceedings of the Musical Association*, 1940-41, p. 8-9.
2. The musical history and bibliography of *Alfred* and "*Rule Britannia*" is still far from clear and would warrant a special investigation.
3. *Drury Lane Calendar*, 1747–1776. Edited by Dougald MacMillan, 1938, p. 100.
4. The *Biographia Dramatica*, followed by many writers, says that *A Fairy Tale* was only published in 1777, and a recent authoritative biography of one of the literary personalities of the period boldly states that it was never printed at all. A copy of the 1763 edition is in the Birmingham Public Library; it contains the cast of the second performance of Nov. 28th, and supplements the information as given in the *Drury Lane Calendar*, p. 246, in some minor points. Copies of the reprint of 1777 are in the British Museum, in the Library of Congress, etc.

The table now enables us to trace the musical parentage of our Shakespearean opera. Besides the overture, "by Smith," and very likely taken from *The Fairies* of 1755, there are 33 vocal numbers : 26 solo songs (4 each for Lysander, Hermia, and Helena, 3 each for Demetrius and the First and Second Fairy, 2 for Oberon, 1 each for Puck, Bottom and Titania), one song the four stanzas of which were sung by the "hard-handed men" in turn, 5 duets (2 for Lysander and Hermia, and 1 each for Helena and Hermia, Oberon and Titania, and the two Fairies), and the final chorus. As to the composers : 12 numbers were by Smith, all of them from *The Fairies*. One air "Come follow, follow me" (Second Fairy) which in 1755 had also been set by Smith, is now marked as "by Handel." Two songs and one duet were by Michael (not Thomas Augustine) Arne, then in his early twenties, and probably composed for the occasion.[1] Moreover, there are two songs, both for Demetrius, by "Batershall," viz. Jonathan Battishill, and one duet, by "Aylewood," viz. Theodore Aylward. This duet ("The dream is o'er") seems to be the only number of the score which was printed. It appears in a collection of Aylward's songs, and is there stated to have been sung by Vernon and Mrs. Scot (instead of Miss Young).

All the rest of the score, 14 numbers (12 songs and 2 duets) was according to the "table" set to music by (not yet Doctor) Burney. Surely a share large enough to allow us to regard him as the actual musical director who had been commissioned by Garrick to provide the music, by "compiling and composing," after the custom of the time. Burney had returned to London in 1760, after his nine years' stay at Lynn-Regis, and we do not know much of his musical activities between that date and 1765 when his adaptation of Rousseau's *Devin du Village* was brought out at Drury Lane. His Shakespearean music comes in handy to fill the gap to some extent. Musically then, the *Midsummer Night's Dream* of 1763 can be described as a new version of *The Fairies*, arranged and considerably enlarged by Burney, with some new songs by Michael Arne, Battishill, and Aylward.

No trace of Burney's music has so far come to light. The score, or parts of it, must still have been in existence in 1816 when Bishop made use of it for his adaptation for Covent Garden. But it seems possible that some songs, in manuscript or print, might turn up in old collections of sheet music, perhaps without the name of the composer or any other indication, and in order to facilitate identification I append here a list of the first lines of Burney's 14 songs.

(1) Against myself, why all this art - - - Helena.
(2) Most noble Duke, to us be kind - - - Quince, Starveling, Bottom, Snout.
(3) Away, away, I will not stay - - - - Oberon and Titania.
(4) Our softer sex can't fight for love - - Helena.
(5) If, oh, if no flame returns - - - - Helena.
(6) The ousel-cock so black of hue - - - Bottom.
(7) These looks, these tears, these tender sighs Demetrius.
(8) I'll range all around till I find out my love - Hermia.
(9) How can these sighs and tears seem scorn to you - - - - - - - - - Lysander.
(10) Let him come, let him come - - - Lysander.
(11) With various griefs my mind is torn - - Helena and Hermia.
(12) Up and down, up and down - - - Oberon.
(13) Sweetest creature, pride of nature - - Titania.
(14) Be as thou wast wont to be - - - - Oberon.

It will be noticed that the words of very few of these songs are of Shakespearean origin. The words of Nos. 6, 12, and 14, are on the whole unchanged ; No. 4 and 9 are lines from the original dialogue turned into airs, and much the worse for it.

1. He married Elizabeth Wright, the "First Fairy," who had run away with all the applause, some years later.

"We cannot fight for love, as men may do;
We should be woo'd and were not made to woo"
becomes in its operatic form:
"Our softer sex can't fight for love
As rougher men may do;
In gentle sighs our passions move,
We shou'd be woo'd, not woo."

Small wonder that Garrick, Colman, or whoever the culprit may have been, was loath to put his name to alterations such as this.

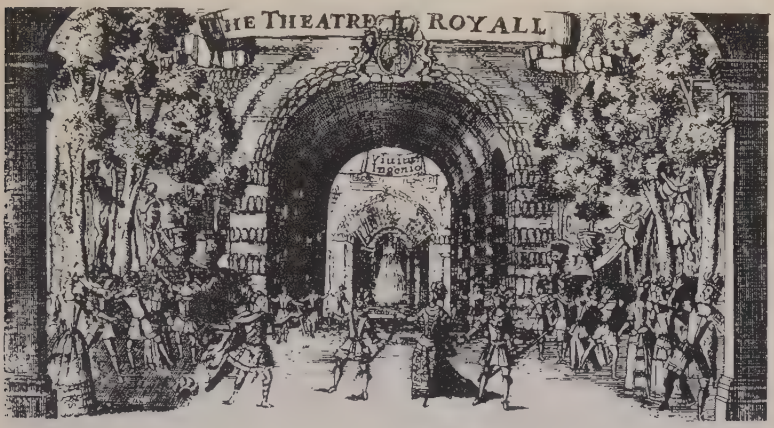
The 1763 edition of *A Fairy Tale* does not contain composers' names,[1] but as it was a mere reduction, produced within the same week, we can be reasonably sure that the same musical settings were used. With the characters of the Lovers all their songs have disappeared, and as Titania's "Sweetest creature, pride of nature" (addressed by the way to Bottom with the "ass's noll") and Oberon's "Be as thou wast wont to be" were also dropped, there remained but four of Burney's songs. In 1777, when *A Fairy Tale* was revived at the Haymarket, some new settings by younger composers, Dibdin, Hook, and Arnold, were introduced, and Burney's share has gone down to one single song ("Away, away"), or possibly two, as "The ousel-cock" now appears in the book of words without a composer's name.

The same applies to the Covent Garden version of 1816 in which most of the music was by Henry Bishop, while some of the old songs were retained, "the original music by Arne (supposed to be Thomas Augustine), Battishill and Smith" as the play-bill claims. Burney's name is not mentioned, but amongst the songs there are several which were originally set by him. The vocal score of this version was published; and it seems possible that one or two of Burney's songs have actually survived in it under false colours. It appears from an examination of the score that Bishop put composers' names to those numbers which were not by himself in a rather haphazard fashion, names which do not at all agree with the ones we know from the old *libretti*. I do not propose to go into musicological details. Suffice it to say that some of Bishop's ascriptions to Thomas Augustine Arne and to Battishill (which were partly taken over even into modern editions of Shakespearean music) are not backed by any other evidence. Whether the songs in question actually belong to Burney could in any case only be ascertained by a comparison with his original *Midsummer Night's Dream* music, if it should ever turn up.

A RARE PRINT.

The illustration opposite belongs to those rare pictures of earlier English scenery in which our history is still sadly poor. The original is at Oxford in the Bodleian Library, but it bears little direct information. We invite our readers comments to assist in discovering the provenance, subject and date of the print. Special interest lies in the masque type of costume with its classical details, and in the considerable height of the scenery suggesting an example of the arched type of setting which existed beside the more usual, lower *flat scene* with its low straight borders. There appear to be four pairs of wings framing a back scene recalling the *scenes of relieve* of the masques, which recent evidence indicates were carried over to the public theatre, there to become ancestor to the Victorian *set scene*, and the source of our modern word *setting*. There seems little reason to doubt that here is a cut back scene in at least two planes probably giving an effect of considerable elaboration. Is it also an example of the puzzling term *long scene*? R.S.

1. As kindly communicated by the Birmingham Public Library.



(*Courtesy Bodleian Library*) (*See opposite page*)

EARLY XIXth CENTURY PLAYS

By ALLAN WADE.

Students of early nineteenth century drama will acknowledge a debt to Professor Allardyce Nicoll for his valiant pioneering in what was, till 1930, an almost trackless wilderness. With his Handlist as guide and model they may now adventure further; that much work yet remains to be done is evident when one observes that of the plays he notes approximately half are entered as by Unknown Authors. I am no more than a casual labourer here, the material which follows having been accumulated, on Captain Cuttle's plan, and almost at random, some dozen years ago—the by-product of a different quest. The first list supplies authors' names for some 290 plays in Professor Nicoll's volume; in each case, except a few where my notes have failed me. I give my authority. Ascriptions are mostly taken (*a*) from play-bills or (*b*) from contemporary theatrical and other periodicals. The frequency with which the author's name is omitted from a first-night bill but printed on subsequent bills in the course of a few days (if the play has survived its first night) leads me to suppose that theatrical custom then may have followed the French habit of announcing the author's name only at the end of the first performance—if the audience was willing to hear it! This would explain also the eagerness of theatrical journals to disclose, sometimes in advance, the authorship of new plays.

Evidence from play-bills is, presumably, authoritative; that from newspapers may be taken for what it is worth. I am inclined, generally, to trust the ascriptions made in the *Theatrical Observer*, as that paper never hesitated to correct itself when it had made a mistake. Corroborative, though not conclusive, evidence may be obtained by noting if a play's alleged author had been writing for the particular theatre in question at or about the appropriate time.

It seems probable that an intensive study of the large number of play-bills in the British Museum and in the Enthoven collection at South Kensington would result in the discovery of many more ascriptions, and doubtless the newspapers of the period would add others, of less authenticity.

I use the following abbreviations:

Bill, B.M. - - - - Play-bill in British Museum.
D.M.R. - - - - - *Dramatic and Musical Review.*
F.L. - - - - - *Figaro in London.*
T.O. - - - - - *Theatrical Observer.*
T.T. - - - - - *Theatrical Times.*
W.D.C. - - - - *Weekly Dramatic Chronicle.*
N. - - - - - Nicoll's Handlist of Plays.

Where an ascription has been made doubtfully I have marked a query before the author's name.

Adelaide; or *The Royal William*. Vaux. 1830. E. Fitzball. [T.O.].
Angelo; or, *The Tyrant of Padua*. Vic. 1835. Fox Cooper. [F.L.].
Another Piece of Presumption. Adel. 1823. R. B. Peake. [T.O.].
An Arab's Faith. Cob. 1825. J. Farrell. [W.D.C.].
Arrangement. Adel. 1831. T. de Trueba. [T.O.].
The Auberge des Adrets. Vic. 1834. C. Selby. [F.L.].
Augustus Buggins. Strand. 1834. Trs. from the French of Duvert and Pavier by Charles Selby. [Bill B.M.].
The Automaton. Strand. 1832. Beckwith.
The Bachelor's Vow. Strand. 1849. Mrs. Alfred Phillips. [Bill, B.M.].
The Barbers at Court. Olym. 1835. H. Mayhew and G. Smith. [T.O].
Basil and Barbara, Children of the Bottle. (N. prints "Battle"). L.C. Britannia. 1848. Dibdin Pitt. [T.T.].
The Bayonet. Vic. 1836. J. P. Hart. [T.O.].
The Belle of the Hotel. H2. 1842. Written by Buckstone. [T.O.].
Ben Brace. Surrey. 1837. J. F. Saville. (Text in Oxberry's Budget, No. 23).
Benedetto Mangone. Vic. 1836. H. Holl. [F.L.].
The Best of Husbands. Strand. 1832. J. Buckstone. [Bill, B.M.].
Birds of Paradise. Queens. 1835. Douglas Jerrold. [T.O.].
The Black Domino. L.C. 1838. Probably Adelphi, Jan. J. S. Coyne. [T.O.].
The Black Hand. Adel. 1834. Trans. by I. Pocock. [T.O.].
Bletchington House. St. J. 1836. Mr. Gaspey. [T.O.].
The Blind Father. Strand. 1837. W. T. Moncrieff. [Bill, B.M.].
The Boarder. H2. 1832. R. Ryan. [Tatler].
The Brothers in Arms. St. J. 1838. T. E. Wilks. [T.O.].
The Caliph Vathek. Cob. 1823. H. M. Milner. [Bill, B.M.].
"*Captain* (*Query* ?)" Prince's. 1840. = *A Captain Pro Tem*. Mark Lemon. [T.O.].
Carlo; or, *The Watch Dog*. Olym. 1837. J. G. Millingen. [T.O.].
The Carnival at Naples. C.G. 1830. W. Dimond. [T.O.].
Catarina. Strand. 1844. Calder Campbell. [Bill, B.M.].
Charles the Terrible. Surrey. 1837. J. F. Saville. (Text in Oxberry's Budget, No. 24).
Chelsea; or, *The Pensioner's Bride*. Surrey. 1832. J. J. Stafford. [Punch in London].
The Chevalier d'Epsonne. L. C. Grecian. 1848. Libretto by J. H. Horncastle. Music, Auber. [T.T.].
The Children in the Wood. Adel. 1842. E. Stirling. [T.O.].
A Christmas Carol. Strand. 1844. Charles Webb. [Bill, B.M.].
The Civil War of Poetry. Olym. 1846. Bolton. [T.T.].
Conrad the Usurper; or, *The Templars of Fortune*. Britannia. 1848. C. T. Barnett. [T.T.].
The Conscript. D.L. 1830. R. J. Raymond and W. Barrymore. [T.T.].
The Convent Belle. Adel. 1833. Haynes Bayly. [T.O.].
Cork Legs; or, *What a Coincidence*! City. 1833. Played Strand. 27/8/1832 as by the author of *Perfection, Sold for a Song*, etc. ? T. H. Bayly. [Bill, B.M.].
The Cornish Miners. E.O.H. 1827. R. B. Peake. [T.O.].

The Court of Old Fritz. Olym. 1838. J. F. Smith. His second play. [T.O.].
Cousin Campbell's Courtship. Strand. 1843. William Collier. [Bill, B.M.].
Cousin Joseph. E.O.H. 1835. John Oxenford. [T.O.].
Crichton. L.C. 1839. Surrey, 5/1838. T. E. Wilks. [F.L.].
The Crumlesses. Strand. 1848. H. Horncastle. [Bill, B.M.].
Cupid turned Physician. S.W. 1831. J. J. Stafford. [Bill, Clarence, B.M.].
Curiosities of Literature. H2. 1842. D. Boucicault. [D.M.R.].
Davy Jones. D.L. 1830. W. Barrymore. [T.O.].
Decorum; or, *Very Suspicious.* D.L. 1831. T. H. Bayly. [T.O.].
Delusions. Queen's. 1831. W. B. Bernard. [T.O.].
The Devil's Brother. D.L. 1831. C. Shannon. [T.O.].
The Devil's Walk. Surrey. 1830. W. T. Moncrieff. [Bill, B.M.].
The Dillosk Gatherer. Olym. 1832. E. Fitzball. [Tatler].
Don't be Frightened. C. G. 1839. J. Maddison Morton. [T.O.].
The Double Dilemma. Olym. 1836. Charles Dance. [F.L.].
A Down East Bargain. Queen's. 1837. W. T. Moncrieff. [T.O.].
The Dumb Brigand. Strand. 1832. B. Bernard. [Punch in London].
Early Closing. P'cess. 1847. Angus B. Reach and H. Hamilton. [T.T.].
Emigration—the Remedy. Olym. 1848. J. H. Stoqueler. [T.T.].
The Enchanted Fire of the Invisible Island. Cob. 1824. The late M. G. Lewis. [W.D.C.].
Enjoyment. E.O.H. 1841. C. Selby. [T.O.].
The Enraged Musician. Olym. 1828. R. J. Raymond. [T.O.].
Etiquette Run Mad. Tott. 1830. Tyrone Power. His first play. [T.O.].
Eveline; or, *The Well of Love.* Surrey. 1843. T. Archer. [D.M.R.].
The Exquisites. C.G. 1831. T. de Trueba. [T.O.].
Fanny Sims, Mistress of Arts. Adel. 1838. J. S. Coyne. [T.O.].
Farmer and Pheasant. L.C. Strand. 1836. Possibly=*Pheasant Shooting*; or, *Poachers and Petticoats.* C. Thompson. [Dram. Auth. Soc. List].
Father Matthias. Strand. 1849. C. Selby. [Bill, B.M.].
A Father's Crime. E.O.H. 1835. T. J. Serle. [T.O.].
A Father's Plea. Fitzroy. 1834. E. Mayhew. [F.L.].
Favourites in Town. Adel. 1831. W. T. Moncrieff. [T.O.].
The Female Cavaliers. Fitzroy. 1834. But Strand, 10/1833. By Mrs. Dunlop. [Cutting in B.M.].
The Female Volunteer. Fitzroy. 1834. Trans. by W. H. Oxberry. [Bill, B.M.].
The Fitzpatricks. Strand. 1838. W. T. Moncrieff. [Actors by Daylight].
The Flip Flap Footman. Adel. 1840. R. B. Peake. [T.O.].
The Flower of Lucerne. P'cess. 1843. G. Soane. [D.M.R.].
Flying Colours. Adel. 1847. Cofe. [T.T.].
Folly and Friendship. Olym. 1837. Mrs. Planché. [T.O.].
Forgive and Forget. Olym. 1838. Charles Dance. [T.O.].
Francesca Doria. P'cess. 1849. N. in Addenda gives this to George Linley. But T.T. says it is by Mr. V. Morris, with music by George Linley.
Fricandeau. H2. 1831. ? Howard Payne. [T.O.].
Fridolin. Prince's. 1840. Libretto by Mark Lemon. [T.O.].
The Frolics of the Fairies. Fitzroy. 1834. Attributed to G. A. A'Beckett. [T.O.].
The Gaming Table. Fitzroy. 1834. A. A'Beckett. [F.L.].
Geraldine. P'cess. 1843. G. Soane. [D.M.R.].
Gervase Skinner. Olym. 1831. ? G. H. Rodwell. [T.O.].
The Giant; or, *Dunois in the Dark.* R.P. 1839. C. Webb. [F.L.].
Giovanni in Ireland. D.L. 1821. W. T. Moncrieff. [T.O.].
The Golden Axe. D.L. 1823. By Barrymore, Jr. [T.O.].
Green in France. Adel. 1823. ? G. H. Rodwell and W. T. Moncrieff. [T.O.].
The Grenadier. Olym. 1831. ? Morris Barnett. [T.O.].
The Guard House. Queen's. 1835. George Dance. [T.O.].

Hainault Forest. (N. spells it Henault). St. J. 1839. Adapted from Shields's *The Woodsman*, by Sir H. Blake Dudley. [T.O.].
The Handsell Penny. Lyc. 1841. C. Selby. [T.O.].
Harlequin and Cinderella. S.W. 1841. T. Greenwood. [Th. Journal].
Harlequin and Little Thumb. D.L. 1831. ? F. Reynolds. [T.O.].
Harlequin and My Lady Lee. Surrey. 1840. W. T. Moncrieff. [T.O.].
Harlequin and Old Cocker. Olym. 1842. Nelson Lee. [T.O.].
Harlequin and the Elfin Sprite. Vic. 1838. W. Vining. [T.O.].
Harlequin and the Silver Dove. Adel. 1838. H. Beverley. [F.L.].
Harlequin and William Tell. D.L. 1842. Maddison Morton. [T.O.].
Harmony Hall. St. J. 1836. J. Lunn. [T.O.].
Harry of England. S.W. 1834. T. Greenwood. [D.M.R.].
The Hemlock Draught. Olym. 1849. J. Oxenford. [T.T.].
Henri de Rochemaine. Strand. 1844. H. B. Roberts. [Stage].
Hero and Leander. St. J. 1838. Leman Rede. [F.L.].
He's not a-miss. Olym. 1832. C. Dance. [F.L.].
Hide and Seek. C.G. 1830. J. Lunn. [T.O.].
The Highland Cateran. E.O.H. 1837. W. H. Murray. [T.O.].
One Hour with Napoleon. (N. prints "An Hour"). Strand. 1844. C. Webb. [Bill, B.M. 20/5/44].
The Humours of an Election. Adel. 1837. Sterling Coyne. (Percy Allen, *The Stage Life of Mrs. Stirling*, p. 41.)
The Humpback. Strand. 1832. W. Leman Rede.
The Hunter's Bride. Strand. 1844. Music by Clement White. [Bill, B.M.].
A Husband Wanted. Strand. 1832. M. Barnett.
The Hussars. Queen's. 1831. Mrs. C. B. Wilson. [T.O.].
The Idol's Birthday. Olym. 1838. J. Oxenford. [T.O.].
In Pursuit of a Wife. Vic. 1840. John Courtney. [T.O.].
In Statu Quo ! Queen's. 1835. George Dance. [T.O.].
Invisible Green. M'bone. 1848. J. Oxenford. [T.T.].
The Irish Gentleman. Vic. 1834. R. J. Raymond. [T.O.].
The Irish Girl. Adel. 1830. R. Ryan. [T.O.].
Isidore e Merida. D.L. 1827. W. Dimond. [T.O.].
Is it a Woman ? Vic. 1833. William Abbott. [T.O.].
Iwan. Surrey. 1823. (Fitz)Ball [T.O.].
I will have an Uncle. Olym. 1836. Charles Dance. [F.L.].
Jack's Alive. Surrey. 1837. G. Soane. [F.L.].
A Joke's a Joke. D.L. 1830. Theodore Hook. [T.O.].
The Judgment of Paris. Strand. 1832. Leman Rede. [Bill, B.M. 16/8/32].
The King and the Actor. Strand. 1833. ? C. Selby.
The King and the Freebooter. Surrey. 1837. J. C. Wills. [T.O.].
The King's Fireside. D.L. 1830. ? Trans. by T. Morton. [T.O.].
The Kiss ; or, *Bertha's Bridal.* Lyc. 1842. William Collier. [T.O.].
The Kitchen Sylph. Adel. 1834. J. B. Buckstone. [F.L.].
The Lady of Lions. Strand. 1838. M. G. Dowling. [Bill, B.M. Text published].
The Lady of the Lake. C.G. 1843. Libretto adapted by Mark Lemon. [T.O.].
Laffarge. Adel. 1840. J. S. Coyne. [T.O.].
The Law of the Land. Surrey. 1837. W. H. Willis. [T.O.].
Lefevre ; or, *The Lost Likeness.* St. J. 1839. Morris Barnett. [T.O.].
The Legacy. C.G. 1806. Attrib. to J. T. Allingham, but said to be by J. P. Kemble. [T.O.].
Legacy Hunting. Olym. 1840. J. F. Smith. [T.O.].
Legerdemain. Strand. 1842. J. Oxenford. [Bill, B.M., 20/5/44].
A Lesson for Gentlemen. Strand. 1839. J. F. Smith. [Bill, B.M.].
The Liberal Candidate. P'cess. 1843. G. A. A'Beckett. [D.M.R.].
Life in Dublin. E.O.H. 1842. Pierce Egan. [T.O.].

Linda of Chamouny. D.L. 1848. Desmond Ryan. [T.T.].
The Lion King. E.O.H. 1842. ? W. H. Oxberry. [T.T.].
The Little Corporal. D.L. 1831. J. B. Buckstone. [T.O.].
The Little Duke. E.O.H. 1841. A play with this title is given at Fitz. 26/5/1834. Raymond. [F.L.].
The Little Innocent. Strand. 1843. Thompson Townsend. [Bill, B.M.].
The Little Laundress. E.O.H. 1837. R. B. Peake. [F.L.].
The Little Old Woman and her Pig. Adel. 1841. Nelson Lee. [T.O.].
The Loadstone of the Earth. Surrey. 1837. Dalrymple. [F.L.].
Look at Home. Olym. 1833. Charles Dance. [T.O.].
Loose Cash. Queen's. 1837. J. Oxenford. [T.O.].
Lost a Sovereign. Olym. 1848. H. R. Addison. [T.T.].
The Lost Letter. Strand. 1848. Maggione. [Bill, B.M.].
Louise de Lignarolles. Adel. 1838. Trans. by Miss Pardoe. [T.O.].
Love among the Roses. E.O.H. 1822. S. Beazley. [T.O.].
Love in a Cottage. Olym. 1835. Haynes Bayly. [T.O.].
Luke Sumerton. Adel. 1836. G. Soane. [T.O.].
Mabel; or, *The Gipsy's Vengeance*. C.G. 1840. T. H. Reynoldson. [T.O.].
Madame du Barry. H2. 1831. J. Poole. [T.O.].
Magna Charta; or, *The Birthright of Britons*. Vic. 1840. J. F. Saville. (Text in Oxberry's Budget, No. 31).
Maids and Batchelors. Surrey. 1824. C. Westmacott. [T.O.].
Major and Minor. Queen's. 1835. George Dance. [T.O.].
The Man in the Moon. Strand. 1847. Vandeightone. [Bill, B.M.].
The Man of the Black Forest. S.W. 1820. Howard Payne. (Percy Allen, *op. cit.*, p. 33).
The Man Trap. Strand. 1849. P. H. Hatch. Music by Rodwell. [Bill, B.M.].
The Marble Maiden. Lyc. 1846. J. H. Stoqueler. [T.T.].
Margaret's Ghost. Vic. 1833. E. Fitzball. [T.O.].
Martial Law. Fitzroy. 1834. E. Mayhew. [F.L.].
Martin Faber. Vic. 1839. G. White. [Actors by Daylight].
Matteo Falconi. Fitzroy. 1834. E. Mayhew. [F.L.].
Maximums and Speciments of William Muggins. Strand. 1842. Charles Selby. [Bill, B.M.].
Mind your Letters. Olym. 1833. Perry [? Parry]. [F.L.].
The Minerali. E.O.H. 1835. ? H. P. Grattan. [T.O.].
Mischievous Eyes. Olym. 1838. Trans. by T. H. Bayly. [T.O.].
Miss Wright. E.O.H. 1828. ? W. T. Moncrieff. [T.O.].
A Model of a Man. Adel. 1838. W. Leman Rede. [T.O.].
The Monkey that has seen the World. City. 1831. W. T. Moncrieff. [Bill, B.M.].
The Moon's Age. Queen's. 1835. H. R. Addison. [F.L.].
Moonshine. H2. 1843. Lady Emmeline Stuart Wortley. [D.M.R.].
Mr. Weller's Watch. Strand. 1840. J. [? T.] P. Taylor and M. [? Nelson] Lee. [Bill, B.M.].
The Muleteer's Vow. E.O.H. 1835. T. J. Serle. [T.O.].
Mungo Parke. Surrey. 1840. Bayle Bernard. [Bill, B.M.].
The Murdered Guest. D.L. 1826. ? R. Ryan. [T.O.].
The Murderer; or, *The Devoted Son*. Surrey. 1822. J. H. Amhurst. [T.O.].
The Murders of the Round Tower. L.C. 1830. C. A. Somerset. [Bill, B.M., R.W.L., 1829].
The Mutiny of the Britannia. R.P. 1833. Bryant. [T.O.].
My Grandfather. E.O.H. 1834. Haynes Bayly. [T.O.].
My Late Friend. H2. 1835. George Dance. [Duncombe].
"*My Lord is not my Lord*." D.L. 1840. George Dance.
My Maiden Aunts. Lyc. 1842. F. Sala. [T.O.].
My Own Man. C.G. 1824. R. B. Peake. [T.O.].
My Own Twin Brother. E.O.H. 1834. Isabel Hill. [T.O.].

Mystification. Strand. 1832. =Love and Mystery by J. Haines.
Name the Winner. Olym. 1834. J. G. Millingen. [F.L.].
Natural Magic. St. J. 1837. C. Selby. [F.L.].
Nero, a Roman-tick Fiddler. Adel. 1833. Haynes Bayly. [T.O.].
New Notions. H2. 1838. W. B. Bernard. [T.O.].
News from China. H2. 1843. J. M. Morton. [D.M.R.].
The Newspaper. Fitzroy. 1834. Mitchell, an actor. [F.L.].
Nicholas Nickelby and Poor Smike. Strand. 1839. W. T. Moncrieff. [Bill, B.M.].
A Night with Punch. Strand. 1843. Arr. by R. B. Peake. [Bill, B.M.].
Nina, the Bride of the Galley Slave. Adel. 1832. E. Fitzball. [Punch in London].
Novelty. Adel. 1836. Leman Rede. [F.L.].
Now or Never. D.L. 1839. George Dance. [T.O.].
Number One! or, *The Hackney Coachman*. City. 1831. J. B. Buckstone [Bill, B.M.].
The Olympic Pic-nic. Olym. 1835. S. Lover. [F.L.].
Oscar the Bandit. Adel. 1834. I. Pocock. [T.O.].
Our Friend the Duke. Strand. 1848. Charles Webb. [Bill, B.M.].
Our National Defences. Adel. 1848. Sterling Coyne. [T.T.].
Out of Place. H2. 1840. Mark Lemon. [T.O.].
Paired Off. Olym. 1833. Perry [? Parry]. [F.L.].
The Parish Revolution. St. J. 1836. G. A. A'Beckett. [T.O.].
Pat and his Potatoes. Adel. 1838. Mr. Morton. [T.O.]. [? D. Boucicault].
Pay for Peeping. Strand. 1832. B. Webster. [T.O.].
The Peacock and the Crow. Adel. 1837. T. Parry. [T.O.].
Peter Priggins. Olym. 1842. E. Stirling. [T.O.].
The Petticoat Colonel. City. 1832. Mrs. C. B. Wilson. [Bill, B.M.].
Phoebe Hepell. L.C., Brighton. 1847. J. B. Johnstone. Pav. 3/1848. [T.T.].
The Picturesque. Adel. 1831. T. Haynes Bayly. [T.O.].
Pierre Bertrand. H2. 1837. Frederic Lawrance. [T.O.].
Poachers and Petticoats. Strand. 1836. C. Thompson. [Dram. Auth. Soc. List].
Popularity. Strand. 1839. W. T. Moncrieff.
The Postilion. Vic. 1837. J. P. Hart. [T.O.].
The Provisional Government. Olym. 1848. J. H. Stoqueler. [T.T.].
Pug; or, *The Widow's Tears*. Strand. 1836. Said to be adapted from the papers of the late Theodore Hook. [T.O.]. ? By Mr. Elton.
Punch in Italy. Strand. 1849. J. H. Euston. [Bill, B.M.].
Punch's Pantomime. C.G. 1842. By writers of Punch. [T.O.].
The Pupil of da Vinci. St. J. 1839. Music by J. A. Wade. [T.O.].
The Purse of Almo. Vic. 1834. Joseph Lunn. [T.O.].
Queen Mary. Adel. 1840. E. Stirling. [T.O.].
Quits; or, *War versus Law*. C.G. 1843. George Dance. [D.M.R.].
The Railroad for Ever. H2. 1836. The coup d'essai of a Mr. Carr, a stockbroker. [T.O.].
The Rebel Chief. E.O.H. 1836. H. P. Grattan. [T.O.]. Published, Dicks 422, as *The White Boys*.
The Reign of Terror. Cob. 1824. H. M. Milner. [W.D.C.].
Rejected Addresses. Clarence. 1833. Fox Cooper. [T.O.].
The Romantic Widow. H2. 1837. Mr. Ranger, real name Bertie. [T.O.].
The Ruins of Athens. P'cess. 1846. B. Bartholemew. [T.T.].
Sadak and Kalasrade. C.G. 1814. ? E. Stirling. V. his *Old Drury Lane*.
Sam Weller's Tour. Strand. 1838. W. T. Moncrieff. [Bill, B.M.].
The Scapegrace of Paris. Surrey. 1844. ? W. H. Oxberry. [T.T.].
The Schoolmaster at Home. E.O.H. 1835. T. H. Bayly. [T.O.].
The Scottish Chiefs (not Miss Porter's). Strand. 1839. E. Stirling. [Bill, B.M.].

(*To be concluded*).

UNRECORDED PLAYS PUBLISHED BY WILLIAM WEST

BY M. W. STONE.

The list of West's plays given by Mr. Ashton in his essay on the Juvenile Drama (*Varia*, 1894) does not claim to be a complete record of all the titles published, and, since this essay first appeared, many more plays have come to light which are not listed by him.

It may be of interest to Juvenile Drama enthusiasts to mention a number of these unrecorded plays, although it is not suggested that the following list is final, indeed, it is quite likely that other titles were issued of which all trace has disappeared.

Some of the following plays are in the British Museum (Ralph Thomas Coll.), others in the writer's own collection or that of Mr. W. W. Nops, to whom acknowledgement is made for valuable information readily given.

1811. *Fairy of the Oak*, or *Harlequin's Regatta* from Astley's Theatre.
1812. *The Devil's Bridge.*
1812. *House of Morville.* Lyceum Theatre.
1812. *Old Belzebub and Harlequin, or Taffy in Holland.* Astley's Theatre.
1812. *Virgin of the Sun.* Covent Garden Theatre.
1815. *The Haunted Tailor.*
1815. *Midsummer Night's Dream.*
1815. *The Ninth Statue.*
1815. *Redhands.*
1816. *Shing Moo and Thun Tiy*, or *Harlequin Fortunio.*
The Corsair.
1817. *Jack Sprat and His Cat.*
1818. *Harlequin Gulliver.* Lyceum Theatre.
1819. *Brutus.*
1819. *The Gnome King.*
1819. *Landstorm.* Coburg Theatre.
1819. *The Silver Arrow.*
1819. *Sleeping Beauty.*
1821. *Frederick the Great.*
1822. *The Ventriloquist.* Adelphi Theatre.

In addition to the above, the following plays are mentioned in West's Catalogue, a very interesting document, one sheet of which is to be found in the British Museum Coll. Unfortunately no dates are given.

Peter the Cruel.
Harlequin Sinbad.
One O'Clock, or the Knight and the Wood Daemon.
Harlequin and Asmodeus.
Tracey Castle.
The Mountaineers.
The Aethiop.
Grumpy.
Siege of Belgrade.
Magic Pipe.
The Persian.
The Prince, or the Illuminated Lake.
Mother Goose. (Possibly the celebrated Covent Garden Pantomime).
The Renegade.
The Battle of Krafnoi.
The Magpie and the Maid.
Sadoc and Kalasrade.
Richard II.

Thus we have 38 more titles to add to the 106 listed by Mr. Ashton, making 144 plays in all issued by William West between 1811 and 1832, a really

remarkable achievement, notwithstanding the fact that some consisted of only a few sheets. No other Juvenile Drama publisher even approached this total, and, as mentioned, possibly others were done.

The very high standard of quality maintained by West throughout the whole of his publishing career is also remarkable, especially when one bears in mind the very low prices at which the sheets were sold.

ON LISTING THEATRES (continued).

We have the following notes from Mr. Barry Duncan concerning the parts of List A already published :

Opera or King's Theatre. The last date should show destroyed by fire, not demolished (see *I.L.N.* 14/12/67).

Haymarket, Theatre Royal. *The Mirror* of 8/2/23 gives the date of demolishing as 1821.

Covent Garden. The last date listed is R.1858. When was the Royal Box moved from the rear to its present position on the stage right of the auditorium ? It was after 1858, and probably after the coronation of George V.

Concerning the many changes of name of The King's Concert Rooms, Tottenham St., we receive the following from Mr. Arthur Beales :

The King's Concert Room, etc.

1760—in existence as The King's Concert Room.
1808—converted into a Circus by Saunders.
1809—converted into a Theatre by Mr. Paul, a gunsmith, in order to give his wife a chance to act. He added a portico. The venture was a failure, and having bought it for £4,000 he sold it for £315.
1814 (December)—bought by Beverley of Covent Garden. He was no more successful than his predecessor, and various people then 'tried their luck' with it ; Penley, Cobham, etc. It was finally closed and allowed to fall into decay.
Early in 1815 it underwent considerable alterations, and was then re-opened as The Regency Theatre of Varieties.
1820—taken over by Brunton as The West London Theatre.
1826—became the home of French companies visiting London.
1831 (January)—after redecoration and alterations it was taken over by Macfarlen as The Queen's Theatre (in honour of Queen Adelaide).
1833—became known as The Fitzroy Theatre.
1835—again known as The Queen's Theatre, under Mrs. Nesbitt.
1837—once more known as The Fitzroy Theatre.
1838—again The Queen's Theatre.
From 1839 it sank into being one of the lowest houses in London and earned the name of "The Dust Hole."
1865—taken over by Marie Wilton (later Mrs. Bancroft) and run with outstanding success by the Bancrofts until 1870. Renamed The Prince of Wales's Theatre.
1879—taken over by Edgar Bruce, when the Bancrofts went to the Haymarket.
1882—closed by order of the Board of Works.
1886—became a Salvation Army Hostel.
1903—demolished.
1904—The Scala Theatre built on the same site.

to which Mr. Barry Duncan adds the following :

?1794—Hyde's Concert Rooms.
1795—Circus.
1810—New Theatre, King's Ancient Concert Rooms.
1830—The Theatre, Tottenham Street.

Verification is asked for the first use of the name Regency Theatre.

LIST C.

Portsmouth, High Street Theatre, built 1794, enlarged 1800, D. 1854.
Water colours in Dickens's Birthplace Museum of exterior and interior. Drawings from these reproduced in Harvey Darton, *Vincent Crummles, His Theatre and His Times*.

Rochester, Kent, 1791-1884.
Eastgate Museum has photo of exterior and print of exterior, interior and pay box after drawing by Tilson, also a few play-bills. Site now occupied by Conservative Club. See *Illus. Sport and Dram. News*, 7th June, 1884.

Sudbury, Suffolk, 1820-49.
Drawings of exterior and interior from old sketches in Ipswich Public Library.

(to be continued).

ANSWERS TO QUERIES.

PORTSMOUTH THEATRE. Information about the 18th century theatre is to be found in Gilliland, *Dramatic Mirror*, I, 208. Among the Burney play-bills (Miscellaneous 1775-97) in the British Museum there is a series for the Portsmouth seasons 1790-1 when Collins and Davies were managers. Other play-bills in the British Museum miscellaneous series are for 1809, and for 1838-48 during part of which period Edward Barnett of the Bath, Reading, Guildford, Ryde circuit was manager. John Coleman, *Fifty Years of an Actor's Life*, II, 497 also writes of the Barnett regime. E. Stirling, *Old Drury Lane*, I, 202 speaks of Shalders and Penson as managers, but gives no date.

THEATRICAL SPEAKER. The first edition of this manual was also printed in 1807. There is a copy in the British Museum.

SITES IN LINCOLN'S INN FIELDS. *(a)* There can be little doubt that Lisle's Tennis Court, The Duke's Theatre in Lincoln's Inn Fields, Betterton's and Rich's Theatres there were all on the same site, a site now occupied by part of the Museum of the Royal College of Surgeons. L. Hotson, *Commonwealth and Restoration Stage*, 1928, p. 120 *et seq.* has established the site of Lisle's Tennis Court which Davenant converted into the Duke's Theatre. After 1674 it was reconverted into a tennis court. Cibber states that Betterton's theatre of 1695 was erected "within the walls of the tennis-court, in Lincoln's-Inn-Fields." Christopher Rich took the lease of this theatre after Betterton quitted it in 1705, and in 1714 had it rebuilt "from the ground" (Cibber) by Shepherd. Shepherd's theatre originally extended as far back as the frontage of the houses on the south side of Lincoln's Inn Fields (*Gents. Magazine*, 1848, Pt. II, p. 416). In 1745 a detachment of footguards took possession of the theatre, and in 1756 it became a barracks (C. W. Heckethorn, *Lincoln's Inn Fields*, 1896, p. 150). After that it served as an auction room, and in Robt. Wilkinson's time (1811) was occupied as a china repository by Spode and Copeland. In 1848 this warehouse was disposed of to the Royal College of Surgeons who needed the site for the extension of their museum (*Gents. Magazine, op. cit.*). The enlargement of the museum by Barry was opened in 1855 (L.C.C. Survey, vol. 3).
(b) Wilkinson's labelling of the ruins as these of the Duke's Theatre is an obvious error, as Spode and Copeland's china repository was at that time standing on the site of the Duke's Theatre. His second label is at fault in stating that it was Gibbons's tennis court which was used by Betterton in 1695, and is a confusion with Lisle's. After Killigrew left Gibbons's tennis court theatre in 1663 for Bridges Street, it remained unoccupied until 1668 when one Ogilby used it for drawing book lotteries. Its subsequent history as meeting house, carpenter's shop, and slaughter house, is given in Heckethorn, *op. cit.*, p. 138. The fire of Sept. 17th, 1809, broke out in Bear Yard, and left nothing of the theatre but the bare walls. The interior had been stripped many years previously.

SYBIL ROSENFELD.

G. G. BOTTARELLI. The comic opera *La Moglie Fedele*, music by F. Alessandri, was produced at the King's Theatre in the Haymarket, 27/2/1768. The libretto was published in the same year, see Nicoll's *18th Century Drama*, 1750-1800, p. 358. Bottarelli also wrote the words for Graun's *Rodelinda*, Berlin, 1741, the same composer's *Cleopatra e Cesare*, Berlin, 1742, and J. C. Bach's *Orione*, Haymarket, 1763. These are recorded in Loewenberg's *Annals of Opera*. In addition to the first of these three, O. G. T. Sonneck records (in *Catalogue of Opera Librettos*, 1914) the following libretti as being in the Library of Congress: Il Cid, 1773; La Conquista del Messico, 1767; Il Padre e il Figlo Rivali, 1769; Motezuma, 1775; La Schiava, 1772; Sesostri, 1768. All have words by Bottarelli and all were produced in London. In the British Museum there is a copy of *Del Canzoniere d'Orazio di G. G. Bottarelli Ode XII., messe in Musica da'piu rinomati Professori Inglesi*, second edition, 1757. The composers were T. A. Arne, J. Worgan, W. Defesch, W. Boyce, C. Heron, and S. Howard. I.K.F.

In response to the query on p. 8 (No. 1) concerning illustrations of theatres, we are informed by Messrs. Raymond Mander and Joe Mitchenson that an exterior of the Old Strand, and interiors of Winter Garden and Ambassador's are in their collection.

QUERIES.

POWEL'S PUPPET THEATRE. In No. 14 of *The Spectator*, Powel's puppet theatre is described as "under the little Piazza at Covent Garden." Was this in a room of one of the buildings, or actually in a blocked-off section of the arcade? Do any views of Covent Garden (about 1709) show the entrance to the puppet show? PAUL MCPHARLIN.

JULIET BUSINESS. Adelaide Neilson, as Juliet, at the end of the Dance Scene used to raise her left hand and kiss the spot Romeo had kissed a moment before. Madame Modjeska (*Memories*, 324) criticizes this business as borrowed from "a modern French play." What was the play?

MRS. CAMPION IN YORK. Raymond's *Elliston*, 14, prints a letter from Tate Wilkinson to Mrs. Campion (later Mrs. Spencer and Mrs. Pope) at the time of "her first appearance at York in the part of *Juliet*." When was she there? ARTHUR COLBY SPRAGUE.

MRS. BOTTARELLI. Was the Mrs. Bottarelli who sang at Ranelagh, 1780-1783 (and possibly other years) the wife of Bottarelli, the librettist? MOLLIE SANDS.

"LEOPOLD LEWIS." *The Bells*, the adaptation from *Le Juif Polonais*, made famous by Henry Irving, was made by "Leopold Lewis." I have seen it stated somewhere that this name was the pseudonym of the Hon. Lewis Wingfield, who acted as a sort of unofficial adviser to several London managements in the '70's and '80's of the last century. Can anyone confirm this? ALLAN WADE.

LONDON THEATRES, ETC. (*a*) When was "Exeter Hall" (Lyceum block) demolished, and did any special performance mark its final closing? (*b*) How long did "Cross's Menagerie" (from Exeter Change) remain at the King's Mews, Charing Cross; what happened to Cross after; is there a portrait of him? (*c*) "The Royal Marionette Theatre" Lowther Arcade, advertised music and the Diorama, etc., in 1855 (*I.L.N.*). Was it entitled to its name and how long did it exist? Was it the same company as occupied "the large room in the Adelaide Galleries" three years previously (see *I.L.N.* 17/1/52)? (*d*) Where was the "Olympic Circus"? Batty performed here in 1842, are there any views of it? BARRY DUNCAN.

All answers to Queries should be addressed to the Editors.

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THEATRE NOTEBOOK

A QUARTERLY OF NOTES AND RESEARCH

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ADVISERS:

MRS. GABRIELLE ENTHOVEN, O.B.E. — C. W. BEAUMONT. — M. WILLSON DISHER.
PROF. ALLARDYCE NICOLL. — DR. F. S. BOAS. — DR. ALFRED LOEWENBERG.
THE REV. DR. MONTAGUE SUMMERS. — JAMES LAVER. — PAUL McPHARLIN.

EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.

MANAGER: IFAN KYRLE FLETCHER, 32, SHAFTESBURY AVENUE, LONDON, W.1.

THE IMPORTANCE OF A THEATRE COLLECTION

Since *Theatre Notebook* is a quarterly of Theatrical Research the whole question of the Theatre Collection is one that concerns us intimately, for clearly classified collections, properly understood and related, are indispensable tools of research.

A complete theatre collection, even when limited to the theatre of one country, would be a thing of almost unimaginable vastness, but it can be divided into several departments. One usual method of sub-division to-day is by Personalities. A collection may be devoted to a player or a playwright and include portraits, souvenirs and information on his or her life—and we might hope to find, in the case of a player, a sub-department for the classification of notes on the history and development of acting technique.

Or it may deal with the Drama, in which case it naturally sub-divides into classified collections of plays and a record of dates, casts and performances.

Examples of the former are the Irving Collection, once housed at the London Museum, and the Shakespeare Collections at the Birmingham Public Library and at Stratford-upon-Avon, and, of the latter, the Gabrielle Enthoven Collection housed at the Victoria and Albert Museum, whose main purpose is to record the history of London performances.

There is, however, a third department of the subject which has not received so much attention—a collection of material relating to the physical conditions of presenting a theatrical performance. It would contain a history of the development of the British playhouse (including the auditorium and related parts, and the stage and proscenium and their usages), together with a subdivision concentrating on the practical development of machinery and scenery in all aspects.

This collection is the essential third side of the triangle. Study of the drama is not only uninformative but misleading when it is unaccompanied by research into contemporary stage conditions and conventions, and the study of acting is but half achieved if it has no reference to the use the actor makes of the physical details of the house nor of the extent to which its "atmosphere" can be played upon and made magic by his individual technique.

To give examples of the above two points: We find recent dramatic criticism arraigning the Restoration playwright as a poor craftsman because he failed to see that each of his characters was removed from the stage by the end of a scene. But this criticism entirely overlooks the fact that Restoration scene-changes took place visibly, under the eyes of the audience, and, in suitable circumstances, speed and life were given to a show by changing the flats behind a player, leaving him on the stage, and having him stride straight into the action of the next scene as immediately as he did into its setting.

Again; only ineffectual theories on the extent of the Georgian actor's

intimacy with his audience, arising from the use of a forestage, can come from those who lack the conviction which a study of the disposition of the only Georgian auditorium left in Britain can give, and have discovered the original edge of the stage at Richmond, Yorkshire, and looked from it into the boxes and gallery around them.

The material for such a collection on the technique of presentation is in existence but, at present, scattered. The problem is to bring the information together. There are already some points of policy that can be made. Essentially this must be a research collection, one whose items are collected for their information and not limited to the collector's piece or the art-treasure. Ephemera may contain valuable evidence, and a photographic copy is far more informative than a blank left because some original may be unacquirable. Any collection limited by the policy of excluding reproductions may contain some priceless individual items, but the correlation essential to research must be impossible.

And correlation is, to this department of theatrical study, essential. Again to give an example: we have at the British Museum, among the Lansdowne MSS, the fullest contemporary diagrammatic record in existence of the staging of the Stuart Court Masque. At Chatsworth House, on the other hand, the Duke of Devonshire's collection possesses a superb pictorial record of the same subject in the form of designs for scenes and costumes. The interrelation of the two bodies of material is absolutely essential to a research worker. The only method of comparing such sources of separate information is obviously the camera, but in no theatre collection in England are photographic records of the Plans and the Drawings in existence side by side. Even at the Victoria and Albert Museum where, as may not be generally known, the negatives of the magnificent catalogue of the Duke of Devonshire's drawings, published by the Walpole Society (*Designs by Inigo Jones for Masques and Plays at Court* by Percy Simpson and C. F. Bell, Oxford, 1924), were deposited, any series of prints of these negatives is immensely hard to discover, it appears when found to have omissions, and it has never been related with a similar collection of prints of the Lansdowne plans. In fact, so far as we have been able to ascertain, no complete photographic record of the Lansdowne MS exists in England, and thus, with the sole original still buried at the time of writing in its wartime refuge, this first source of information on the birth of English theatrical scenery has been for six years completely unavailable, save for certain pages reproduced in the studies of William Grant Keith and Prof. Allardyce Nicoll.

To the individual student, working on a given line, this situation is not uncommon. To him there is one course open. He must make his own correlation as best he can, and seek to cover his outlay by the publication of his results—were it possible to grade his proceeds according to the amount of work and the value of those results. But the whole value of the collection we envisage would lie in the correlation of *all* such correlateable material—not on Stuart Masques alone but eventually of everything covered by the heading of the presentation of the theatrical show.

Clearly an art collection, or a museum collection, to-day does not exist to do an investigator's work for him. He must do that work himself, in great gratitude for the existence of those benevolent bodies and individuals by whose action the preservation of original material is made possible at all, but there comes a stage in the modern world where the great task of correlating knowledge goes beyond the means of a single unaided individual. At that stage, if research is to progress at all, *collective* work must begin on a different principle from that governing the general museums of intrinsically valuable but scattered originals. That different principle must be the fullest possible assembly of the *information* contained in all the scattered originals, relevant to a subject, throughout the world.

In short, an ideal theatre research collection should bring together every significant piece of information available—if not in its original form, then in a photographic or other reproduction of as accurate a quality as necessary—

and with that it should also make available accounts of the resources of all other cognate collections, so far as those collections are open to study, so that a complete integration of material—in this case that of British theatre history—may eventually be achieved. Such a vast aim must obviously be approached by stages. We may begin with one department and work on it at first.

Take for instance the department of the development of the British Playhouse alone. This is a subject which *Theatre Notebook* considers as yet inadequately studied, and which it is making some attempt to further. The motive behind our recent suggestion for an "iconography" is that eventually it should be possible to relate in one comprehensive collection an example of every picture or plan of the interior of a British theatre that can be come by. Our study might then make a great stride forward. And other departments for such development come immediately to mind.

There next follows a point on the use of such a collection. It is becoming increasingly evident that modern techniques are often vastly assisted by a knowledge of the tradition of that technique. The uncertainty which surrounds the whole question of theatre design and equipment to-day needs obviously to be dissipated by forceful and original research work—but where is the collected body of information among which a designer can research? His sole resource is a handful of unrelated books. Especially is the field of little-theatre and "small hall" design deplorable. Workers may be inclined to turn to continental precedent, but research, even in the last year, has brought to light the fact that the England of the eighteenth century had created a native tradition of tiny—even village—theatre-construction that was not only a feature of one of her highest periods of architecture, but also embodied a system of arrangement entirely different in intention and tradition from any other theatre in the world. A revolution in small hall design—so pathetically needed by every rural drama team—might well follow an understanding of the tradition behind the eighteenth-century English country theatre. It would be seen that a small theatre for country users may be designed successfully on entirely different lines from a modern large city theatre—not merely become a small replica of it.

A practical Bureau of Theatrical Research must, then, come up to date. Not only has it to contain as full a record as possible of the tradition of the past, but continually develop this year by year just in the same way that playhouse development itself did not stop at—say—1850, but goes on for better or worse to-day.

We seek, then, for the beginnings of a practical research collection; at first occupied with a few selected aspects of the study of theatrical presentation, then, as each gets under way, turning to widen the terms of reference till a national research-record begins to be established.

We need a single room devoted to the housing of this nucleus-collection and equipped for its study, with the facilities of a small workshop for classifying, mounting, and photographic copying. As development occurs we need another larger room for public displays by means of expertly arranged and annotated enlargements of selected times from the research collection—displays which shall be changed periodically and would seek directly to inform and interest, rather than be the subject of specialist study. As arrangement is completed we need to open departments of literary records and references as well as pictorial ones. If at length a time came when gifts and bequests from those who appreciated the work were made, then a body of exhibits might appear in which objects of intrinsic value (as well as informative interest) might find place, and the collection grow as much a "collector's" interest as any exhibition. But from first to last we would have its policy maintained: that the informative value of the item is what matters not the intrinsic sale-room rating of its originality or its rarity.

R.S.

Our subscribers will remember that when the publication of *Theatre Notebook* was first proposed we suggested that it was our intention to found a society of theatrical research as soon as war conditions made it possible and that *Theatre Notebook* would then become its official journal. The suggestion of a Research Collection seems to us the next practical step towards the creation of the society. If we have a room where a collection can be housed, automatically we have a home for a society, a centre where students of the theatre may meet, both officially and informally, where the work of theatrical research may be planned and undertaken, and where the understanding of the history of the British theatre may be slowly achieved by the correlation of all available documents, manuscript and printed. If any subscriber can suggest, in these days of high rents, suitable premises for this purpose, he may bring the important proposal appreciably nearer to realization.

It is our intention to record in these pages from time to time references to existing private collections, not included in Gilder and Freedley (*Theatre Collections*, Stevens and Brown, 1936). We have at the moment received the following information on three of these and would warmly welcome notes on the same lines of as many others as possible.

THE M.W. STONE COLLECTION. Apart from a Juvenile Drama collection which contains most of the British Museum sheets, and is one of the largest and best privately in existence, there are several thousand play-bills, theatrical portraits, and contemporary newspaper cuttings, etc., relating to Drury Lane, Covent Garden, and Astley's Theatres. The collection specializes in the histories of the Coburg-Victoria Theatre, The Royal Circus-Surrey, and in the career of T. P. Cooke, possessing a probably unique body of material on these. There are also collections relating to Sadler's Wells and the Haymarket theatres, and a fine one of Edmund Kean play-bills and portraits.

THE RAYMOND MANDER AND JOE MITCHENSON COLLECTION. A collection formed by two actors to cover all branches of the theatre, opera, ballet, music-hall, etc., including a very large miscellaneous group of books, china, prints, programmes, play-bills, etc., on London and the Provinces. "Our object is to collect anything and everything theatrical—and it is carefully noted and filed for reference. Files on each London Theatre—Portrait files, etc. The books include some 2,000 volumes, with a large collection of Prompt and Working Copies of old plays from actors and managers. Our hope is to make this collection the foundation of a Central National Theatre Museum in London and a research centre for all theatre history. We are always pleased to help other collections in research, and to exchange material. We do a large amount of Loan Exhibitions and illustrating for journals and books, and wish the Collection to be as widely known and used as possible."

THE RICHARD SOUTHERN COLLECTION. This collection is strictly specialized, dealing only with the physical presentation of the show. It stresses the value of related reproductions as against isolated originals. It includes approximately 500 prints and reproductions of British theatres, mostly interiors; 800 on the development of British scenery and machinery; 1,000 on the history of the theatre on the Continent; 500 on the theatre in extra-European countries (China, Tibet, Cambodia, etc., and including European primitive survivals); 800 modern scenes throughout the world. Also model reconstructions and relevant books, articles and MSS, including Dr. W. J. Lawrence's 12 volumes of MS notes for a projected history of scenery and scene-painters. The collection does not include portraits, play-bills, nor dramatic scripts. Consultation of this material is at present strictly limited.

WILLIAM BLAKE AND THE JUVENILE DRAMA

By M. W. STONE.

In an article for *The Theatre*, 1886 (which has been quoted so often by various writers on the Juvenile Drama) Mr. Godfrey Turner says:

> "Who, does the reader suppose, drew that same shop-advertisement of West's Theatrical Portraits? I am able to tell him with positive certainty. It was William Blake . . . Blake was one of West's most industrious limners. The monogram combining the two letters W.B. appears again and again on these penny sheets."[1]

Now, there is no reason why Blake should not have drawn these plates. If the brothers Cruikshank and the Heaths could draw for West, why not Blake? But the question is whether the latter actually did so or not.

Mr. Turner's pronouncement did not pass unchallenged, for in an article entitled "The Drama in Pasteboard" (*The Art Journal*, 1887), William Archer rather acidly remarks:

> "Mr. Godfrey Turner (in *The Theatre* for October, 1886) boldly answers that William Blake and Flaxman were among the busiest of West's designers; a theory which, in the absence of clear external evidence, I am disposed to doubt."

In a foot-note, Mr. Archer points out that the monogram W.B. does not appear on the original sketch of this plate which is preserved in the British Museum (Ralph Thomas Coll.) and that, in any case, the W.B. monogram while resembling Blake's usual form of signature, is not exactly the same. In this view, Archer is supported by Mr. Colvin, at that time Curator of the Print Room at the British Museum.

Apart from the "W.B. ft.", the print of this shop-advertisement carries the name of "W. West, del.", and although it has been frequently stated that West could not draw at all, it is likely that he was capable of making a rough sketch to give his artist some idea of what he wanted. West's name, or initials, often appears on his prints, especially the scenes published by him.

There are altogether nine plates published by West which are claimed to have been designed by William Blake, and these are:

West's Show Card, or Shop-advertisement. N.D. (probably about 1816).
Two character plates for *The Broken Sword*. Published 1816.
Three character plates for *Bertram* (probably published originally in 1816, but redated 1824).
Three character plates for *Guy Mannering*. Published 1825.

And of these nine plates only the first mentioned three have the monogram W.B. on the sheets. Out of the many hundreds of sheets published by West throughout his long career, three sheets scarcely support Mr. Turner's statement that "the monogram appears again and again."

But most of the writers on the Juvenile Drama seem to have accepted Mr. Turner's pronouncement, and, while the article by William Archer has been quoted by several of them, for some reason the paragraph concerned with William Blake is never referred to. It may be added that modern art critics who have examined the original sketches at the British Museum do not endorse the claim that they are the work of William Blake.

[The Editors have Mr. Stone's permission to add that full agreement with the view in this article is expressed by Mr. Geoffrey Keynes, who writes "I do not know of any further research on this subject. But I have recently examined the various reproductions in A. E. Wilson's *Penny Plain and Twopence Coloured*, 1932, and in my opinion neither the engraving nor the drawings could possibly be from Blake's hand, nor is the writing on the drawing sheet by him. I do not think there is any evidence at all, beyond the initials W.B. on a few plates, that Blake had any part in these sheets, and, of course, the initials by themselves are no evidence at all."]

1. Mr. Turner does not even describe this shop-advertisement correctly. The wording is "West's New Theatrical Characters. Sold Here. Magic." It is a fine piece of work whoever the artist may have been.

EARLY XIXth CENTURY PLAYS (concluded)

BY ALLAN WADE.

Second Sight. H2. 1836. R. ? Ryan. [T.O.].
Serenading. Olym. 1836. Earlier version of *The Two Greens.* T. L. Rede. [T.O.].
The Servant of All Work. Surrey. 1831. Played at Tott. 9/10/1830. By Mr. Bernard. [T.O.].
The Sexton of Stepney. L.C. Brit. 1847. Dibdin Pitt. [T.T.].
Shakespeare and Burbage. Strand. 1838. W. T. Moncrieff.
She's mine for a Thousand. Strand. 1845. W. J. Lucas. [Bill, B.M.].
The Sister of Charity. E.O.H. 1829. Mr. Baynem. [T.O.].
The Skeleton Lover. Adel. 1830. ? R. B. Peake. [T.O.].
Snap Apple Night. E.O.H. 1839. S. Lover. [T.O.].
The Soldier's Dream. R.A. 1846. ? E. R. Lancaster. (Text in Oxberry's Budget, No. 2).
A Son's Revenge. Vic. 1836. J. T. Haines. [T.O.].
The Spanish Husband. D.L. 1830. ? Howard Payne. [T.O.].
Speculation. Strand. 1832. Bill, Tott. 20/3/1830. By Mr. Freeman. [T.O.].
The Stage-Struck Yankee. Strand. 1845. Adapted from *All the World's a Stage.* By W. R. Markwell. [Bill, B.M.].
The Stout Gentleman. E.O.H. 1825. T. H. Bayly at Bath; revised for London by R. B. Peake. [T.O.].
The Students. L.C. 1837. Bury St. Edmunds. Mr. G. Smith. [T.O.].
The Sultan and the Slave. Tott. 1830. Played here 9/3/1830 as *Who Rules* ? or, *The S. and the S.* Music, A. Lee. [Bill, B.M.].
Sunshine and Shade. Olym. 1843. = *Faith and Falsehood.* By W. L. Rede. [T.O.].
The Swedish Ferryman. P'cess. 1843. J. Poole. [D.M.R.].
"*Talk of the Devil.*" Olym. 1831. Adap. by S. Beazley. [T.O.].
Temptation. St. J. 1837. J. G. Millingen. [T.O.].
That Rascal Jack. Strand. 1843. Mr. Greenwood. [Bill, B.M.].
The Timepiece. Vic. 1836. Perry [? Parry]. 4/1834. [F.L.].
Tom Trim. Surrey. 1843. J. Courtney. [D.M.R.].
Too Careful by Half. Strand. 1838. Joseph Ebbsworth. [Bill, B.M.].
The Trial of Love. D.L. 1827. G. Soane. [T.O.].
A Troublesome Lodger. St. J. 1839. H. Mayhew and H. Bayliss. [T.O.].
The Twelve Months. Strand. 1834. G. A. A'Beckett. [Bill, B.M.].
The Two Locksmiths. Surrey. 1841. J. T. Haines. [D.M.R.].
The Two London Locksmiths. Vic. 1841. Dibdin Pitt. [T.O.].
Up and Down. Strand. 1838. W. Moncrieff. [Bill, B.M.].
Ups and Downs. D.L. 1828. J. Poole. [T.O.].
The Venison Pasty. C.G. 1821. S. Beazley. [T.O.].
"*Victor Dene*; or, *I'll sleep on it.*" Surrey. 1832. W. T. Moncrieff. [English Figaro].
"*Vive la Liberté.*" Surrey. 1830. Osbaldistone. [T.O.].
The Wager; or, *How to Furnish a House without Money.* St. J. 1837. T. Parry. [F.L.].
Warlsha. Surrey. 1841. ? W. H. Oxberry. [T.T.].
The Wars of Wellington. R.A. 1834. J. H. Amhurst. [F.L.].
What a Shocking Bad Hat ! Cob. 1831. W. T. Moncrieff. [Bill, B.M.].
What have I done ? Olym. 1838. J. Oxenford. [T.O.].
What ! *The Devil Again* ! Strand. 1833. =*Dominique the Deserter.* By W. H. Murray. [T.O.].
Wheedling. Strand. 1832. Joseph Lunn. [Bill].
The Widow Barnaby. H2. 1841. T. H. Reynoldson. [T.O.].
The Widow Bewitched. H2. 1831. ? Percy Farren. [T.O.].
Woman. Queen's. 1835. T. J. Thackeray. [T.O.].

Worga. Cob. 1824. J. T. Haines. [W.D.C.].
The Young Courier. Strand. 1834. E. Fitzball. [Bill, B.M.].
Zameo. Vic. 1834. C. Thompson.

To the seven plays in the above list ascribed to George Dance I would add five more which are listed in N., but there given to his more prolific brother Charles. These are:
Petticoat Government. D.L. 1832.
The Station House. Strand. 1833.
Hush Money. Olym. 1833.
A Close Siege. St. J. 1839.
The Lucky Stars. Strand. 1842.

N. gives *The Actress of All Work*, Olym., 1819, to W. H. Oxberry, but this play, as the date indicates, is the work of Oxberry the elder. (The D.N.B. gives it—impartially—to both !)

Diogenes and his Lantern, Strand, 1849, ascribed by N. to Thomas Prochis (? Proclus) Taylor, is, I have noted, the work of Tom Taylor.
This applies also to *To Parents and Guardians.* Lyc. 1846.

The following Addenda to Mr. Wade's list have been kindly contributed by Mr. Bertram Shuttleworth.—[ED.].
Crusoe the Second. J. H. Stocqueler.
A Good Name. J. H. Stocqueler. (See title-page of *The Marble Maiden*).
Polkamania. J. H. Stocqueler. (See title-page of *The Marble Maiden*).
Robin Hood and Richard Coeur de Lion. J. H. Stocqueler, Shirley Brooks and Charles Kenney.
Telemachus, or The Island of Calypso. J. Stirling Coyne (text gives production date as Tu. 15.10.44, N. gives Th. 17.10.44).
The Three Fra Diavolos. J. H. Stocqueler. (See title-page of *The Marble Maiden*).
The Wood Demon, or One O'Clock. Charles Kenny [*sic*] and Albert Smith (text gives production date as 6.5.'47, N. gives S. 8.4.'47.

ACTING AND RHETORIC

BY B. L. JOSEPH.

A student might choose many a task less pleasant than that of tracing the connection between the refinements of academic criticism and the practice of the living theatre. Even if he were to restrict himself to the effect on the performance and not on the writing of plays, his furrow would stretch across a wide and fertile field. In the last two centuries the academic critic, as might be expected, has exerted his influence on the theatre in questions concerning the playing of pre-Restoration drama, and above all, of Shakespeare. And then this influence has moved in two directions; in one it touches the interpretation of character, in the other the matter of the text to be used.

The name of Bradley springs at once to mind as an example of a critic at the beginning of this century who influenced the stage with his interpretations of character. More recently the text of *Hamlet*, edited by Prof. Dover Wilson, has added one more interest to the staging of the play. Luigi Riccoboni says that when *Hamlet* was performed in eighteenth-century London, "the town" took good care to arrive in time for "Alas, poor Yorick." But I can remember a week, some years ago, when all the interest of each evening—certainly as far as concerned the undergraduates of one provincial university—was centred on the Prince's first soliloquy. And fierce, if silent, was the joy when the first line sighed out despair at "*sullied*," not at "*solid* flesh."

But usually the academic critic does not arrogate to himself all the functions of a producer. Notably he does not presume to instruct the actor in the *minutiæ* of his business—how to stand, what gestures to use, what words to stress and how to enunciate them. Looking back we see Lessing as an exception: in one paper in the *Hamburgische Dramaturgie* he put forward suggestions for the acting of those speeches—they were frequent in the eighteenth century—which included a number of moral observations on human affairs in the form of "maxims" or *sententiæ*; these if profound and ennobling, were nevertheless incompatible with the increasingly naturalistic technique of the actor. But Lessing, like Mr. H. Granville-Barker to-day, had more than an academic knowledge of the theatre.

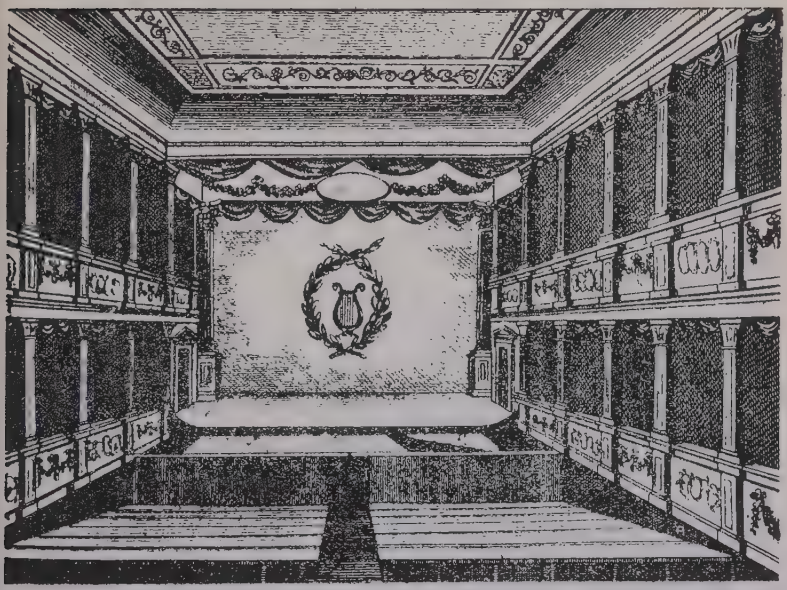
It is, indeed, unusual to find an academic critic who has the temerity to offer hints to the stage on the intricacies of elocution and gesture. But this did occur in the early eighteenth century. For in No. 542 of *The Spectator*, John Hughes calls on the actors of his day to re-form their acting in accordance with the rules for rhetorical delivery given by Cicero. Hughes was aware that, as he puts it delicately, "some of my Readers may be of the Opinion, that the Hints I have here made use of, out of Cicero, are somewhat too refined for the Players on our Theatre." But he ventures to lay it down "as a Maxim, that without Good Sense no one can be a good Player, and that he is very unfit to personate the Dignity of a *Roman* Hero, who cannot enter into the Rules for Pronunciation and Gesture delivered by a *Roman* Orator."

What were these "Rules for Pronunciation and Gesture?" They were directions for the use of the voice, the eyes, head, hand and arm, and for the posture of the body taught by the Roman rhetors to their pupils, and practiced in the Roman courts. In the sixteenth and seventeenth centuries a similar art was taught in the humanist schools of England. One branch of it in particular, "the Art of Manuall Rhetoric," is treated in detail by John Bulwer, *Philochirosophist*, a pioneer of the deaf and dumb alphabet. His *Chironomia* and *Chirologia*, published at London in 1644, contained illustrations of some interest to the student. The last-named treatise deals to a large extent with the way in which an orator should move his hearers, by acting the emotions he wished to stir up in them, or by a show of emotion to incline them towards approval of his case. The attaining of a more exact knowledge of this art is one of the objects of a critical edition of Bulwer's treatises on gesture which is at present in preparation: in this it is hoped to deal with his sources, and to give a picture of the practice of rhetorical delivery from the fall of the Roman Empire to the time of Hughes. Even at this stage of the investigation it is clear that these gestures were taught as part of the same theory that is to be found in the Second Book of Aristotle's *Rhetoric*. It is probable that they belong to an oratorical method not unlike those by means of which the mediæval homilists supplied the illustrations to their vernacular homilies. They are in line, too, with the conception of drama and of human nature which gave us the Humours of Ben Jonson's comedies. The "affections" or "passions" of rhetoric survived the seventeenth century; for they are to be found in eighteenth- and early-nineteenth-century books on elocution. There they are described as "the dramatic passions"; and one feature of eighteenth-century criticism is the belief that a large part of dramatic talent consisted of the ability to blend the "passions" in the creation of character. Illustrations in many respects not unlike those to be found in Bulwer are to be found in another *Chironomia* by Gilbert Austin, one hundred and sixty-two years later. But there is no certainty that Austin knew of Bulwer. Another early nineteenth-century treatise on "the dramatic passions" is Henry Siddons's *Practical Illustration of Rhetorical Gesture and Action*, 1822. This was based on the work of the German, J. J. Engels, who had been an adviser to Goethe on acting problems connected with the Ducal Theatre at Weimar.

Inevitably Bulwer's illustrations call forth a question as to the possible relationship of the art he describes with that of the Elizabethan actor. Evidence

of great similarity between the delivery of the player and that of the orator has been put forward in a thesis on the place of soliloquy in pre-Restoration drama about to be presented to the Board of English Studies at Oxford. But a great deal remains to be known of the details before we can attain a thorough and fruitful understanding of the place of "manual rhetoric" in the art of the Elizabethan theatre. It seems likely that the sort of acting with which Bulwer deals would for instance suit a performance of the English translations of Garnier and of Seneca himself. And if we jump forward a century we see Addison's *Cato*, a "Roman" play calling for the "Pronunciation and Gesture" of the "*Roman* Orator." With this in mind it is interesting to note that Booth, who first appeared in that play, had been trained in the traditions of the academic drama. His performance in the Westminster school play had won the approval of even the formidable Dr. Busby. A stickler for detail, Busby can be expected to have insisted that his boys should act in the manner which alone had satisfied the giants of his youth. It is in providing us with detailed descriptions of this manner that Bulwer's work is especially interesting. For if it tells us nothing else, it gives a good picture of the gestures of the hand and arm used by the public speakers of early seventeenth-century England.

FISHAMBLE ST. THEATRE, DUBLIN



This music hall was made a private theatre in 1793 under the Earl of Westmeath and Frederick Jones. "Interior . . . divided into three compartments—pit, boxes, and lattices, which were without division. The seats were covered with rich scarlet . . . The pilasters which supported the front of the boxes were cased with mirror . . . In the front was a drop curtain, on which was depicted an azure sky with fleeting clouds, from the centre of which was Apollo's lyre emerging in vivid glory." (*See* Warburton, *Hist. of Dublin*, 1818, vol. ii., p. 118.)

HARLEQUINADES

By Ifan Kyrle Fletcher.

Visitors to the Exhibition of Children's Books at the National Book League have had an opportunity of seeing some of the rare Harlequinades or "Turn-Ups" issued by Sayer and other publishers between 1750 and 1820. The name "Harlequinade" together with the strong element of comic "business" in these curious picture-books leads inevitably to the possibility that these were influenced by the theatre of their day. If this is so, they become some of our most important pictorial records of the "business" used in late eighteenth-century and early nineteenth-century pantomimes. In the hope of obtaining more information from readers of *Theatre Notebook* I have compiled a list of these Harlequinades, not final but more complete than the list in the Catalogue of the Exhibition, and I have added suggestions of theatrical associations in the case of some of the titles.

HARLEQUINADES PUBLISHED BY SAYER.

His address: 53, Fleet Street.

Book I.
Not known to me.
Book II.
Unnamed. (This Harlequinade is called *The King and the Clown* in the catalogue of 1795 of Laurie and Whittle, who took over the business of Robert Sayer).
Robt. Sayer, Oct. 26th, 1767.
Children's Books of Yesterday, No. 817.
Book III.
Not known to me.
Book IV.
Harlequin's Invasion. A New Pantomime . . .
Robt. Sayer, September 7th, 1770.
Children's Books of Yesterday, Nos. 818 and 818A.
(Garrick's pantomime of *Harlequin's Invasion* was produced at Drury Lane, 31/xii/1759).
Book V.
Jobson and Nell or, The Wives Metamorphos'd.
Robt. Sayer, Dec. 22nd, 1770.
Children's Books of Yesterday, No. 819.
Book VI.
Queen Mab, or the Tricks of Harlequin.
Robt. Sayer, Feb. 9th, 1771.
Gumuchian *ABC Cat.*, No. 202.
Gumuchian *Livres de l'Enfance*, No. 2953.
Children's Books of Yesterday, No. 820.
(Woodward's pantomime of *Queen Mab*, produced at Drury Lane, 26/xii/1750, revived about 1760 by Garrick).
Book VII.
1st Part, *Mother Shipton, or Harlequin in Despair.*
Robt. Sayer, March 2nd, 1771.
Children's Books of Yesterday, No. 820A.
(The pantomime of *Mother Shipton* was produced at Covent Garden, 26/xii/1770).
Book VIII.
The Elopement, a New Harlequin Entertainment.
Robt. Sayer, April 12th. 1771.
Gumuchian *ABC Cat.*, No. 204.
Gumuchian *Livres de l'Enfance*, No. 2944.
Children's Books of Yesterday, No. 821.
(The pantomime of this name was produced at Drury Lane, 8/ix/1768).

BOOK IX.
2nd Part, *Mother Shipton, or Harlequin in the Dumps.*
Robt. Sayer, Sept. 9th, 1771.
Gumuchian *ABC Cat.*, No. 203.
Gumuchian *Livres de l'Enfance*, No. 2950.
Children's Books of Yesterday, No. 820B.
BOOK X.
Old Women Ground Young.
Robt. Sayer, Sept. 19th, 1771.
Gumuchian *Livres de l'Enfance*, No. 2952.
BOOK XI.
Dr. Last, or The Devil upon Two Sticks.
Robt. Sayer, Nov. 21st, 1771.
Gumuchian *ABC Cat.*, No. 200.
Gumuchian *Livres de l'Enfance*, No. 2943.
Children's Books of Yesterday, No. 822.
(Foote's comedy of *The Devil upon Two Sticks* was produced at the Haymarket, 30/v/1768).
BOOK XII.
Harlequin Cherokee, or The Indian Chiefs in London.
Robt. Sayer, Feb. 24th, 1772.
Gumuchian *ABC Cat.*, No. 205.
Gumuchian *Livres de l'Enfance*, No. 2945.
Children's Books of Yesterday, No. 824.
(James Love's pantomime *The Witches*; *or, Harlequin Cherokee* was produced at Drury Lane, 23/xi/1762).
BOOK XIII.
Harlequin Skeleton.
Robt. Sayer, March 23rd, 1772.
Children's Books of Yesterday, No. 825.
(Not produced at Covent Garden until 16/vii/1788).
BOOK XIV.
Punch's Puppet Show, or The Humours of Bartholomew Fair.
Robt. Sayer, April 20th, 1792. (? a misprint for 1772).
BOOK XV.
The Chimney Sweeper, a Simile.
Robt. Sayer, June 10th, 1772.
Children's Books of Yesterday, No. 826.

HARLEQUINADES BY OTHER PUBLISHERS.

The Comical Tricks of Jack the Piper.
H. Roberts, July 30th, 1772.
N. 56, almost opposite Great Turnstile, Holborn and L. Tomlinson, No. 124 White Chapple.
Gumuchian *Livres de l'Enfance*, No. 2948.
Children's Books of Yesterday, No. 823.
The Witches or Harlequin's Trip to Naples.
H. Roberts, 1772.
Gumuchian *Livres de l'Enfance*, No. 2954.
(Has this any connection with the pantomime, *The Witches*, produced by Garrick? See Disher p. 268).
A New Harlequin, the Ostrich Egg.
Laurie and Whittle, 1st May, 1798.
Gumuchian *ABC Cat.*, No. 199.
Gumuchian *Livres de l'Enfance*, No. 2951.
Children's Books of Yesterday, No. 829.

Metamorphosis or A Transformation of Pictures, with Poetical Explanations, for the Amusement of Young Persons.
New York: Samuel Wood, 1814.
Gumuchian *Livres de l'Enfance*, No. 2949.
Another edition. 1815.
Gumuchian *ABC Cat.*, No. 207.
Another edition. 1816.
Children's Books of Yesterday, No. 833.
Harlequin Horner or The Christmas Pie, as Performed at the Theatre Royal.
J. and E. Wallis, Skinner St. and Wallis, Sidmouth, N.D.
Gumuchian *Livres de l'Enfance*, No. 2946, where it is dated *c.* 1805. But the pantomime was not produced at Drury Lane until 26/xii/1816.
The Fairy King.
London: N.D. (*c.* 1750).
Gumuchian *Livres de l'Enfance*, No. 2942.
Children's Books of Yesterday, No. 816.
I think it is unlikely that this is as early as 1750.
Falshood of External Appearances.
c. 1775.
Children's Books of Yesterday, No. 828.
Harlequin's Habeas, as performed at the Theatre Royal, Covent Garden.
T. Hughes, 1803.
The first and only known example of the series "The Juvenile Theatre."
Children's Books of Yesterday, No. 830.

INDEX. Since Nos. 1 to 4 of *Theatre Notebook* forming the first year's issue would, if bound, produce an unserviceably slim volume of 52 pages, it is proposed to conclude Vol. 1 with the publication of No. 8 at the end of the second year, thus giving, it is hoped, a volume of at least 116 pages. No separate index will therefore be prepared for the first year's issues, but a full index of the contents of Vol. 1 will appear after No. 8.—[ED.].

ON LISTING THEATRES (continued).

We interrupt our series of notes this quarter to insert a detailed correction of the reference to what was called "Goodman's Yard," on page 17, vol. 1.

THEATRES IN GOODMAN'S FIELDS.

There are two errors in the entry of the Goodman's Fields Theatre in the list of London theatres in the January issue. Odell's theatre was not in Goodman's Yard, and it was not the theatre built by Shepherd. The history of the various theatres in Goodman's Fields is a confusing one and errors in siting and dating them have been made and repeated by both theatre historians and writers on London. This note is an endeavour to clear up some of the problems.

The first theatre in Goodman's Fields was opened in 1703 and stood 'in a passage by the Ship Tavern, betwixt Prescot and Chambers Street' (*Observator*, quoted by Brayley, *Accounts of the Theatres of London*, 1826). The second theatre was that opened by Thomas Odell in 1729. This theatre is variously said to have been in Leman Street, in Goodman's Yard, and in Ayliffe Street on the same site as the theatre built by Henry Giffard in 1732. The Leman Street error may be traced to a conjecture by Genest (vol. 3, p. 398) who surmised that Odell's theatre later became Goodman's Fields Wells which functioned at the bottom of Leman Street. There is no evidence whatever to support this conjecture, which was converted into a statement in Baker's *History of the London Stage*, 1904 and in the *D.N.B.* The Goodman's Yard location is given in Leopold Wagner's *London Inns and Taverns*,

p. 193 (I owe this reference to Mr. Sutherland Graeme) but no source is cited for the statement. Goodman's Yard is a continuation of Prescot Street and it is possible that this was the site of the 1703 theatre, though this again is only a conjecture.

That Odell's theatre was in Ayliffe Street is proved by an advertisement from the *Coffee House Morning Post* of September 24th, 1729, quoted in Arthur Bedford, *A Sermon Preached in the Parish Church of St. Butolph's, Aldgate*, 1730. The advertisement states that a gentleman well skilled in the management of theatres "is obtaining Letters Patent to erect one in Ayliffe-Street in Goodmans-Fields, by Way of Subscription." It further appears that the Whitechapel and Middlesex J.P.'s tried to prevent its being opened. They were unsuccessful for Odell opened on October 31st, 1729. On May 28th, 1730, on complaints from the Lord Mayor and Aldermen, an order was sent by the Lord Chamberlain to shut up the house (Nicoll, *18th Century Drama*, 1700-1750, p. 284). Giffard tells us that Odell took legal advice which encouraged him to ignore the order, so that, in the Burney Collection volumes dealing with Goodman's Fields in the British Museum, there are advertisements for plays on June 3rd, 4th, whilst Genest quotes one for June 8th. Odell re-opened in September, 1730, and at the end of the season, June 4th, 1731, denied rumours that he was retiring from the management. However, Giffard must have taken over the next season, when the theatre was newly fitted up for its re-opening on September 27th, since his proposals for a new theatre were published this year. But it was evidently not the order for closing that caused Odell to give up the theatre, as stated by Whincop, *English Dramatic Poets*, the *Thespian Dictionary* and *Biographia Dramatica*, since he owned it for over a year after that.

Giffard tells us in the pamphlet rehearsing his case against the proposed Bill for restraining the number of playhouses that he "entred into a Contract with Sir William Leman for a Lease of the Ground for the Term of Sixty one Years." Sir William Leman was the landowner of this whole district, after whose antecedents Prescot, Alie and Mansell Streets were named as well as Leman Street. What probably happened was that Odell's lease was due to expire and that Giffard took care to obtain a long lease of the ground before embarking on a sumptuous new playhouse to replace the throwster's shop converted by Odell. Giffard's playhouse was the one built by Edward Shepherd and it rose on the same site as Odell's (Chetwood, *General History of the English Stage*; Whincop, *English Dramatic Poets*, 1747; Curll, *History of the English Stage*, 1741). The site is shown on a map, printed in Robert Wilkinson, *Londina Illustrata*, to have been at the juncture of what are now Alie and Mansell Streets. The new theatre was opened on October 2nd, 1732, and performances continued every season from September to May until May 16th, 1736, when the theatre shut and Giffard moved to Lincoln's Inn Fields, opening there on June 18th. The Licensing Act of 1737 compelled Giffard to shut down Lincoln's Inn Fields and he then joined the Drury Lane company (Burney). On September 14th, 1738, the Goodman's Fields theatre was advertised for sale with the dwelling house adjoining, the lease being upwards of fifty years. Enquiries were to be made of Edward Shepherd the architect who must presumably, therefore, have had an interest in the building. Nevertheless on October 15th, 1740, Giffard ventured to re-open "the late theatre in Ayliffe Street" under the customary evasion of a concert performance with a play given gratis in the interval. The following season, on October 19th, 1741, Garrick made his first London appearance there and continued to play until the last night, May 27th, 1742. By November Giffard had returned to Lincoln's Inn Fields and as far as I am aware the Goodman's Fields theatre was not used again. R. Gough, *British Topography*, 1780, I, p. 688, says it was pulled down about 1746, but this could only have been a dismantling since in 1786 it was used for painting the scenery for the Royalty theatre (Wilkinson, *op. cit*), and survived until June 3rd, 1802, when it was burnt

down. The *Gents. Magazine* says on this occasion "After it fell into disuse, it was converted into warehouses, and was filled with cotton when it was thus completely destroyed." Our entry for Goodman's Fields should then be emended to: B. 1729; R. (a. Shepherd) 1732; closed 1742; F. 1802.

The history of the New Wells, Goodman's Fields, with which the theatre has been confused, is rather obscure. On November 27th, 1739, the Wells was opened with the usual diversions which suggests that this was not the first season (advertisement, Mrs. Enthoven's Collection). It was functioning in 1740, 1741, 1742, when the scenes were painted by Devoto who had also done work for Giffard's theatre. In May, 1744, it was presented by the Grand Jury of Middlesex along with others of its kind (*Gents. Magazine*, 1744, p. 278), but in spite of this the diversions still continued there. It was opened again in 1745-6 when Ford's Perkin Warbeck was revived as being apposite to the history of the Pretender. Genest gives seasons for 1746-7, when the house was altered and front boxes installed, 1748 and 1751, but this seems to have been the end of its career as an illegitimate theatre. It seems likely that its closure was the result of proceedings recorded in the Middlesex Sessions Books (Jan. 1747-Dec. 1751). Information was lodged that plays were performed there under the proprietorship of William Hallam. Hallam entered into recognisances to appear, but in the meantime permitted the plays to continue (July, 1750). On October 18th, Sir Samuel Gower, one of the J.P.'s, was implicated in the matter, and in February, 1751, a complaint was made to the Lord Chancellor that Gower, had not only refused to stop the performances but had blatantly taken his family to see them and given every encouragement to the actors. From this complaint it appears that the Wells was open without charge to all comers, but that money was made by exhorbitant charges for drinks during the performances.

According to Timbs, *Curiosities in London* the site of the New Wells later became Wells Yard. This has now disappeared, but is shown on Horwood's map (1794) to have been just off the S.E. corner of Leman Street, which accords with the advertisements' description of the Wells as being "at the bottom of Leman Street." Gomme, *Topographical History of London*, 1904, states that the building had, more than thirty years previously, still been in existence and had formed the angle of some tobacco warehouses of subsequent erection; he adds that parts of the stage and boxes were still extant at that time, though in a mutilated condition.

Mr. I. Kyrle Fletcher adds that there is in existence a printed sheet, unfortunately undated, entitled "To His Majesty's Worshipful *Justices* of the *Peace* for the County of *Middlesex*. *Rules* Humbly Proposed and submitted to your Consideration by the *Proprietors* of the House commonly called *Goodman's-Fields Wells*, if so happy as to obtain your Worships Licence and Protection for the same." [Here follow six rules]. S.R.

ANSWERS TO QUERIES.

"LEOPOLD LEWIS." With regard to the identity of the adaptor of *The Bells*, the following in *Dramatic Notes* at that time edited by Cecil Howard: 22nd Feb., 1890 ". . . on this date died Leopold Lewis, adaptor of *The Bells*, *The Wandering Jew*, etc., aged 62. He was seized with an epileptic fit on the 21st, and died from the effects of it. He had long been supported by Mr. Henry Irving, who continued the munificent allowance to his widow." See also Bram Stoker, I, 144: "12th Nov., 1891. Death of the Hon. Lewis Strange Wingfield, aged 49. Though comparatively so young, Mr. Wingfield had led an eventful life. Originally intended for the medical profession, he studied for a time, but is not generally supposed to have practised. His medical knowledge, however, stood him in good stead during the Commune in Paris, and his letters relating to the events that then happened were most interesting. He had been an actor, dramatic critic, playwright, artist, and

war correspondent, but will be principally remembered by the theatrical community for the archæological knowledge and taste he displayed in designing scenery and dresses. He was buried in Kensal Green cemetery."

BERTRAM SHUTTLEWORTH.

Dr. F. S. Boas (referring to *D.N.B.*, vols. 33 and 62), Mr. Denys Grayson (referring to Bram Stoker's *Personal Reminiscences*, pp. 92-3, and to H. Chance Newton's *Cues and Curtain Calls*, p. 271), Mr. John Parker, and Sir St. Vincent Troubridge (referring to Erroll Sherson's *Lost London Theatres*, p. 287) all emphatically distinguish the identity of Leopold Lewis from that of the Hon. Lewis Wingfield.

MISS CAMPION IN YORK. Miss Campion joined the York company in 1792 when she was engaged for race week in August (see Tate Wilkinson, *Wandering Patentee*, IV, 37). Wilkinson does not mention that she played Juliet for that season. For her career see Gilliland, *Dramatic Mirror*, II, 903.

SYBIL ROSENFELD.

POWELL'S PUPPET THEATRE. This little theatre was originally at "the upper end of St. Martin's Lane, joining Lichfield Street," where it was known as Punch's Opera. Martin Powell moved with his puppets to the *Little* Piazza, Covent Garden, in 1711 (see *The Daily Courant*, 27th Jan.), and set up his theatre at the back of The Seven Stars, as being "a place both warmer and fitter to receive Persons of Quality." A view of the interior of Mr. Powell's theatre may be seen in Vol. 5 of *Social England*. The *Little* Piazza was the *eastern* side of the open arcade in Covent Garden Market.

EDWARD CRAIG.

OLYMPIC CIRCUS. There appear to have been two 19th century theatres bearing for a short time the name Olympic Circus. 1. The Royal Olympic Circus in Bell Street, Edgware Road, was in existence in 1831, in October of which year it changed its name to the Royal Sussex, prior to the move a year later from Bell Street to Church Street, Edgware Road, where its subsequent career as the Marylebone and Royal West London is known (Source; anon. pamphlet *Playbills. A Collection and Some Comments*, pub. Francis Edwards, 1893). 2. Batty's Olympic Circus was in the Westminster Road and was opened in Dec. 1841, after the third burning of Astley's. At the opening the house was described as being "as yet unfinished but capable of holding an immense audience; the gallery contains upwards of 500 persons, and the pit and boxes as many persons as would have filled a minor theatre." (Source; *The Lyre*, 6th Dec., 1841, p. 165). SIR ST. VINCENT TROUBRIDGE.

William Batty, who became the proprietor of Astley's, was well-known as "Mons. Batty" as far back as 1828, when his Olympic Circus was at the Royal Pantheon, Norwich. The name Olympic Circus seems to have applied to the show itself and not to a particular theatre. During the rebuilding of Astley's after the fire in 1841, Batty performed at various places—the National Baths, Westminster Road, and also at the Surrey Theatre. M. Willson Disher (*The Greatest Show on Earth*) gives 1843 when Batty re-opened Astley's, but another authority states 1842. The name "Astley's" was retained by Batty. Further particulars in Willson Disher *op. cit.*

M. W. STONE.

G. G. BOTTARELLI. I am able to add the following information to my note on Bottarelli in the last issue of *Theatre Notebook*. Bottarelli was one of two people who bore false witness against Casanova in London in the course of the "affaire Charpillon"; and it is in Vol. 9 of the Brussels edition of 1838, at page 578, of the *Mémoires* that the following conversation occurs:

". . . Envieux de connaître ce Bottarelli, je priai Goudar de me conduire chez lui, et Martinelli, étant venu sur ces entrefaîtes, voulut m'y accompagner.

Dans une pauvre chambre du troisième étage d'une pauvre maison, le tableau de la plus grande misère vint s'offrir à nos yeux : il était composé d'une femme et quatre enfans en guenilles, et d'un pauvre homme vêtu d'une mauvaise robe de chambre qui était occupé à ecrire sur une pauvre table digne de Philémon et de Baucis. C'etait Bottarelli, qui, s'étant levé à notre aspect, me fit pitié. Je lui dis :

Monsieur, me connaissez-vous ?

Non, Monsieur.

Je suis ce Casonava que vous avez voulu faire enfermer à Newgate, en appuyant une calonnie par un faux témoignage.

Monsieur, j'en suis fâché, mais au nom de Dieu, voyez ma famille : je n'avais pas de pain à lui donner : je vous servirai volontiers pour rien une autre fois.

Mais ne craignez-vous pas la potence ?

Non, car un faux témoin n'y est pas condamné, et puis rien n'est plus difficile à Londres que de prouver un faux témoignage.

On m'a dit que vous êtes poëte.

Oui, j'ai allongé la *Didone* et abrégé le *Demetrio.*

Voilà certes de beaux titres !

Ce coquin m'inspirant plus de mépris que de haine, je lui tournait le dos, et je donnai par pitié une guinée à sa femme, qui me fit présent d'un misérable ouvrage de son mari—*Le secret des Franc-Maçons trahi.* Ce Bottarelli avait été moine à Pise, sa patrie, d'où il était parti avec sa femme, qui était religieuse, et qu'il avait epousée à Londres."

Although Casanova's chronology is difficult to follow it seems clear that this interview took place in the winter of 1763. The *Demetrio* referred to is probably *Demetrio re de Siria,* produced at the Haymarket on November 8th, 1757, the libretto being published during the same year. It was a "pastichio" based on an opera by Caldara, with text by Metastasio, produced in Vienna in 1731. I.K.F.

QUERIES.

HER MAJESTY'S THEATRE. A model of the interior of this theatre was made for the Great Exhibition, 1851, by or for Mr. Deighton, T.D. (also spelt Dighton). Does this model still exist ? EDWARD CRAIG.

THE BLACK LYON, WALSINGHAM. I have an undated playbill of a performance of "Their Majesties Servants" at the "Theatre at the Black Lyon, Walsingham." Plays : *George Barnwell* and *Miss in her Teens.* Can any reader give information about this theatre and the probable date of the bill ? M. W. STONE.

THE HANLON-LEES. Can any reader inform me of the dates of death of George, William and Edward Hanlon ? RICHARD SOUTHERN.

WILL WATCH. In what play did this character appear ? He was the villain of a Pirate Melodrama of the 1830's (Vic. or Surrey). There are prints of Hicks and others in this part, but no name of play or theatre.

RAYMOND MANDER AND JOE MITCHENSON.

SCARBOROUGH THEATRE. On a visit to Scarborough about 1905, I noticed a building with a plate stating that it had formerly been a theatre and also, at some time, a chapel. I should be grateful if someone could refresh my memory on the subject, and also say if such a building still exists.

M.A.H.

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ADVISERS:

MRS. GABRIELLE ENTHOVEN, O.B.E. C. W. BEAUMONT. M. WILLSON DISHER.
PROF. ALLARDYCE NICOLL. DR. F. S. BOAS. DR. ALFRED LOEWENBERG
THE REV. DR. MONTAGUE SUMMERS. JAMES LAVER. PAUL McPHARLIN.

EDITORS: SYBIL ROSENFELD, M.A.: RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.

MANAGER: IFAN KYRLE FLETCHER, 12, LANSDOWNE ROAD, WIMBLEDON, S.W.20.

Professor Sprague in his article on Did Betterton Chant? in this issue has raised the vexed question, that has never been satisfactorily answered, as to how near the recitation of verse on the early 18th century stage came to recitative singing. Were the "tones" which contemporary critics so frequently refer to actually musical notes? Mr. Alan S. Downer, as Professor Sprague has noted, reviewed some of the evidence in an interesting article on 18th century acting in *P.M.L.A.* (1943, p. 1,021) but, though he was sure that this "cadenced speech" existed, he was unable to reach any conclusions as to "what source it may be traced, when it first arose and precisely how it sounded." Perhaps other readers may have information which will help towards a solution of this problem.

Mr. Downer has now followed up his essay by another on 19th century acting (*P.M.L.A.*, June, 1946, p. 522) in which the word chanting is used to describe the speech of Fanny Kemble by a contemporary in 1830. It would appear, therefore, that the tradition lingered on a good deal later than is generally supposed. Mr. Downer's two articles may be commended to the notice of all interested in the art of acting. In dealing with the 19th century Mr. Downer covers the classical, romantic, and naturalistic schools, catching by apt quotation from contemporary sources, a series of great actors from Kemble to Irving in "typical moments," which both reveal their individual styles and illuminate the methods of their schools. He adds a useful section on theories of acting as expounded in the manuals of the period. Thus he has prepared the ground for that more extensive study of English acting styles which is so greatly needed to fill a bad gap in our theatrical history. To this study, too, Professor Sprague has himself made a valuable contribution in his recent book *Shakespeare and the Actors*, in which he traces Shakespearian business from the Restoration to the beginning of the 20th century.

In response to certain requests for further information on our past illustrations we can only add the following: that on p. 1 was from a manuscript scrapbook on the history of the Theatre Royal, Ipswich, of first interest to students, now in the Ipswich Public Library and of which an illustrated account was published in the August 1946 number of *The Architectural Review*. That facing p. 15 is from a set of the architect's original drawings at present in the possession of Mr. Kyrle Fletcher. That on p. 27 is from an unbound, single sheet in the Douce collection (E.I.4.31) which carries no information beyond that printed, and that on p. 45 is from a cut photograph of a print on which are visible the words *Inside View of The Private Theatre, Fishamble Street*, and, in faded handwriting, *Walker's Hib. Mag.*, 1794.

The illustration of British theatres has always concerned this magazine closely, and it is with pleasure that we begin in this number a list by the Rev. J. W. H. Faulkner of the sources where may be found illustrations of the London theatres of the 20th century. The earlier among these illustrations are especially difficult to trace since few have yet been reprinted.

DID BETTERTON CHANT?

BY ARTHUR COLBY SPRAGUE.

In *The Spectator*, Addison describes with amusement the pompous regalia, and in particular the towering plumes, which in his time distinguished the hero of tragedy from lesser men. The great Betterton himself would often have been got up in this extraordinary fashion. Was his manner of speaking verse equally unnatural?

Colley Cibber praises Betterton's delivery; and the fact that he does so is a little ominous, Cibber himself and those he taught being notorious for affecting a sort of chant or recitative. The "*good old Manner of singing and quavering out their tragic Notes*" is a description of the style as it was practised by them in the 'forties,[1] when "the unnatural swelling" of Colley's "words displeased all who preferred natural elocution to artificial cadence."[2] Or there is what Davies tells us of Mrs. Porter. The career of this actress, the legitimate successor, as she came to be regarded, of the celebrated Mrs. Barry, began under Betterton; and when she was a child Betterton saw to it that she spoke and acted "as he would have her," and not otherwise. "Her recitation of fact or sentiment was so modulated," when Davies saw her, "as to resemble musical cadence rather than speaking," though "where the passions predominated, she exerted her powers to a supreme degree," and "seemed then to be another person."[3] Were there no more to it than this, the inference would be clear. But Victor, too, saw Mrs. Porter. She was handicapped, he writes, by "a *plain Person* and a *bad Voice*."

> She had naturally a tender Voice, which was enlarged by Labour and Practice into sufficient Force to fill the Theatre; but, by that Means, that *Tremor* was contracted, which was a Singularity that nothing but Custom could reconcile.[4]

Betterton, in the opinion of Colley Cibber, preserved a "medium, between mouthing and meaning too little." Mouthing is bad enough; yet is not "this Extreme . . . more pardonable than its opposite Error? I mean that dangerous Affectation of the Monotone, or solemn Sameness of Pronounciation, which, to my Ear, is insupportable." An actor must himself feel "the Passion he would raise"; and it had often amazed Cibber that "those who soon came after" Betterton should in many passages "have heavily dragg'd the Sentiment along like a dead Weight, with a long-ton'd Voice and absent Eye, as if they had fairly forgot what they were about." Even Barton Booth he finds lacking in that "requisite Variation of Voice" which made everything Betterton spoke appear "his own natural self-deliver'd Sentiment." Booth "seem'd too much to heave up his Words," paid "too solemn a Regard to Harmony."[5] Gildon in 1710 and Aaron Hill six years later agree that what was chiefly wanting in stage speech was variety of inflection. Neither writer mentions a musical cadence; it is a deadening monotony which they condemn. "As this Variation of the Voice is founded in Nature," Gildon observes, "so the nearer you approach to Nature, the nearer you come to Perfection . . . A natural Variation is much the best; the easiest way of arriving at which, is a just Observation of common Discourse, and to mind how you speak your self in Conversation."[6] And Hill blames the obstinacy of the players, who "*are so accustom'd to a horrible*, Theatric, *way of speaking*" that you almost never "*hear so much as an Endeavour, at those thrilling* Breaks, *and* Changes *of the* Voice; *the only possible Expression of our Passions, in their Variations and Degrees.*"[7] Finally, there is the testimony of Tony Aston. Writing of Mrs. Barry, who so often played opposite Betterton, he assures us that "neither she, nor any of the Actors of those Times, had any Tone in their speaking (too much, lately, in Use.)"[8]

Betterton may have chanted. But the evidence that he did so stops far

short of proof. Cibber, excellent critic of acting as he was, never ranked his contemporaries that he could himself perform tragic parts; and it may well be that his speaking of verse was little more than a travesty of Betterton's. The predominant style of Betterton's successors—a solemn and monotonous declamation—is expressly distinguished from his.

[1] Benjamin Victor, *The History of the Theatres of London and Dublin*, London, 1761, II, 164.

[2] *Dramatic Miscellanies*, London, 1784, I, 40, 41. Mrs. Pritchard, he adds, refused to follow Cibber's advice and "tone her words." Cumberland recalls as a tutorbury seeing Mrs. Cibber (wife of the graceless Theophilus), who "in a key high-pitched but sweet withal, sang or rather recitatived Rowe's harmonious strain." (*Memoirs*, Philadelphia, 1806, p. 40); but Davies praises her speaking (*op. cit.*, I, 38).

[3] Davies, *ibid*, III, 466, 467.

[4] *History of the Theatres*, II, 57, 58.

[5] *Apology*, ed. Lowe, I, 101-103; II, 242.

[6] *The Life of Mr Thomas Betterton*, London, 1710, p. 105.

[7] *The Fatal Vision*, sig. A1 vo. His sole exception is, curiously enough, Barton Booth!

[8] *A Small Supplement to Cibber's Apology*, ed. Lowe, II, 303. On this matter of "unlearned speech" of Summers, *The Playhouse of Pepys*, pp. 45 ff., and Allen Downer, "Nature to Advantage Dressed," *P.M.L.A.*, December, 1943.

SOME MOVEMENTS OF THE BATH COMPANY, 1729-1734

By Cecil Price.

Tate Wilkinson mentions in his *Memoirs* (I, 191) that in the year 1758 the Bath Company was induced to make a summer excursion to Cowes. They had hoped to enjoy the patronage of the sailors who were encamped there. Hardly had they arrived before the Fleet set sail on an expedition against the French, and the Comedians had to trudge to Reading, where they played out the summer.

Like the London Players, the Bath Company sought audiences outside their winter quarters, and it would be most interesting to have a list of all the places they visited. In the meantime, I can contribute a few notes that not only supplement the information given by Pedley and Miss Rosenfeld, but add some details to what we already know of 18th century strolling life.

In August, 1729, they played at Hereford, and were so attractive that the *Gloucester Journal* reported, "Notwithstanding the largeness of the booth built by the Bath Comedians, they had not half room enough to hold the people." They may have visited the city annually for a few years. This is suggested, indeed, by their advertisement at Stroud in June, 1732. While they were eager to entertain their patrons with "the choicest plays in vogue, 'The London Merchant,' 'The Provok'd Husband,' 'The Beggar's Opera,' etc.," and had erected stage and benches in the Stroud Market House, they were also ready to inform them that their stay would be short by reason of the fact that they were on their way to Hereford, where they would act during the Assize and Race Weeks.

In the following January, the company was back at Bath, and a paragraph in the *Gloucester Journal* informed the public that the actors had received "four suits of men's rich cloaths and three of women's, left off by the Royal Family." These had come from Mrs. Mooring, dressmaker to the Court,

and she had also enclosed a set of Roman shapes and a Falstaff's dress. In this finery, the Bath actors intended to open their season almost immediately, at Mrs. Hayes's. Their wardrobe, they were proud to say, was superior in quality to any other outside London, and was, in quantity, equal to any in the realm.

This reference to Mrs. Hayes is of some interest. It indicates that the Bath Theatre of 1705 had been quitted by the players before 1737, and that its abandonment was not therefore caused by the Licensing Act. They would then have associated with Mrs. Hayes and her rooms rather earlier than Miss Rosenfeld established in her *Strolling Players*. The phrasing, however, does not suggest that Mrs. Hayes was managing the company, an idea which is confirmed when they appeared as "Mrs. Powell's Comedians from Bath" at the cathedral city of Wells in July, 1733.

With them came "Mr. Jones, the eminent dancer in the footing manner, from Covent Garden, and a great performer on the violin." They had a theatre built for them in the Cannon Barn and, though it was described as a commodious building, its measurements were given as merely forty-four feet long by twenty-two wide. It is amusing to compare this with Sir Edmund Chambers's estimate of the dimensions of the Elizabethan outer stage, forty-three feet wide by twenty-seven-and-a-half deep. The strollers' whole playhouse could have been placed on the Shakespearean stage.

At the end of July, 1734, the *Glocester Journal* reported that the Bath Comedians were in Marlborough, and would open a theatre there on the 12th August, the night before the races began. The play selected for this night was Congreve's *Love for Love*. Equally scanty are the details of their visit to Cheltenham in June, 1741. The puff said, "we hear there will be a Concert of Instrumental Music at the New Inn, Cheltenham, to entertain the Company during the season, and that the Bath Comedians will rehearse a Play after for the Accomodation of Gentlemen and Ladies without hire or reward, as performed in Edinburgh and Goodman's Fields, London."

These scattered notes permit little generalisation but they do reveal that the Bath Company carried on the old custom of wearing royal cast-offs, and did not disdain to act in a fit-up theatre that was little bigger than a booth.

ILLUSTRATIONS OF TWENTIETH CENTURY LONDON THEATRES

BY THE REV. J. W. H. FAULKNER.

The list is designed to include the leading London theatres existing in the year 1900, and subsequently. A fairly thorough search has been made in the various architectural periodicals, in books relating to the theatre, in *The Illustrated London News* and *The Graphic*, and in souvenir programmes. The search has been less thorough in other daily and weekly journals, in ordinary programmes and "throw-aways." The Gabrielle Enthoven Collection was not available for inspection when the list was compiled, and no file could be discovered of the valuable series "The Romance of London Theatres" which appeared in the Magazine Programme.

Since 1888 plans of all London theatres have been deposited with, and preserved by, the London County Council, but these are not accompanied by photographs or sketches.

The following abbreviations have been used:

AA	- - - -	*Academy Architecture.*
AI	- - - -	*Architecture Illustrated.*
AJ	- - - -	*Architects' Journal.*
AR	- - - -	*Architectural Review.*

ABN	*Architect and Building News.*
B	*The Builder.*
ILN	*Illustrated London News.*
NBR	*National Buildings Record.*
Sachs	Sachs' *Modern Opera Houses and Theatres* in three volumes, 1897-8. Published by Batsford.
C	In compiler's possession.
P	In private hands.

Music Halls and Cinemas, *as such*, are not listed, but most of the older Halls staged plays at some time in their career. Some modern buildings which have been included were designed and started their existence as theatres, though they have now become permanent cinemas. Inevitably there are border-line cases.

Files of the architectural periodicals appearing most frequently in the list are scarce, and the search through them has been done in widely separated places. This has made it impossible to correlate the photographs and duplication may have occurred. In general it may be assumed that, so far as the modern photographs are concerned, the different periodicals have made independent records of the same subjects, but some of those reported in private hands, and in souvenirs, etc., may have been drawn from these sources.

1. ADELPHI.
   - (*a*) Photos of interior of old and new buildings, 1901, in *The Playgoer*, No. 2, 1901.
   - (*b*) Steel engraving, 1901. (P).
   - (*c*) Exterior (AJ), August 9th, 1916.
   - (*d*) Glimpse of exterior in L.C.C. *Survey of London*, vol. 18.
   - (*e*) Reconstruction of 1930. Plans, exterior and interiors (B), December 5th, 1930.
   - (*f*) Plans and interiors (AJ), December 3rd, 1930.
   - (*g*) The same (ABN), December 5th, 1930.
   - (*h*) Auditorium and foyer, *The Sphere*, December 20th, 1930.
2. ALDWYCH.
   - (*a*) Fine photo of exterior, 1905, source unknown (C).
   - (*b*) Exterior in photo of Aldwych, *The Sphere*, February 1st, 1936.
   - (*c*) Three interiors (NBR), 1943-4.
3. ALHAMBRA.
   - (*a*) Exterior in *The Queen's London* (Cassell, 1896).
   - (*b*) Exterior on programme, October 7th, 1895.
   - (*c*) Exterior, by night, in Willson Disher's *Winkles and Champagne.*
   - (*d*) Plans, exterior, two interiors (Sachs), vol. 1.
   - (*e*) Sketch of interior in *The Playgoer*, No. 6, 1902.
   - (*f*) Sketch of Charing Cross Road entrance (AA), vol. 8, 1895.
4. AMBASSADORS.
   - (*a*) Interior on "throw-away" about 1920, reported in *Theatre Notebook*, No. 3, p. 36.
5. APOLLO.
   - (*a*) Original unpublished etching, exterior ? (P).
   - (*b*) Six interiors (NBR), including staircase and ceiling.
6. CAMBRIDGE.
   - (*a*) Plans, interiors and exteriors (AJ), September 3rd and October 8th, 1930, and January 14th and September 30th, 1931.
   - (*b*) The same (B), September 5th, 1930.

(*c*) The same (ABN), September 5th, 1930.
(*d*) The same (AI), April, 1930.
(*e*) Foyer, auditorium, box, proscenium and seating in *The Sphere*, September 6th, 1930.

7. CARLTON.
   (*a*) Interior and exterior (ABN), April 29th, 1927, and May 18th, 1928.
   (*b*) Plans, interiors and exterior (B), April 29th, 1927.
   (*c*) The same (AA), n.d.
   (*d*) The same (AJ), May 17th, 1927, and November 13th, 1929.

8. COLISEUM.
   (*a*) Plans, interiors and exteriors during construction (AJ), October 26th, 1904.
   (*b*) Auditorium from stage in souvenir programme of *The Good Samaritan*, 1913.
   (*c*) Two interiors, auditorium and proscenium, by Campbell, Gray, Ltd.
   (*d*) Series of interiors by Photocrom Co., Ltd.
   (*e*) Numerous exteriors, including two source unknown (C).

9. COMEDY.
   (*a*) Sketch of exterior (ILN), October 15th, 1881.
   (*b*) Sketch of interior, first night, *The Graphic*, December 17th, 1881.
   (*c*) Original plan of theatre and one of alterations and two photos of new vestibule (AJ), November 15th, 1911.
   (*d*) Six interiors (NBR).

10. COVENT GARDEN.
   (*a*) Exterior in *The Queen's London*.
   (*b*) Exterior in advt. of sale of property on back page of *The Morning Post*, 1930.
   (*c*) Illustrations of alterations to stage (B), 1901.
   (*d*) The same (AJ), May 22nd, 1901.
   (*e*) Photos of front and rear and ground floor plan (AJ), June 3rd, 1914.
   (*f*) Sketch of stage door in *Sporting and Dramatic News*, March 1st, 1890
   (*g*) Two interiors in Saxe-Wyndham's *Annals of Covent Garden*.
   (*h*) Eleven photos (two exteriors) chiefly of architectural detail (NBR).

11. COURT.
   (*a*) Plans and designs of exterior in *The Building News*, January 27th, 1888.
   (*b*) Interior (ILN), February 4th, 1871.
   (*c*) Exterior on post-card, 1906.

12. CRITERION.
   (*a*) Numerous exteriors in views of Piccadilly Circus.
   (*b*) Small interior (Sachs), vol. 3.
   (*c*) Interior, *The Graphic*, June 6th, 1874.
   (*d*) Five interiors in special supplement to *Sporting and Dramatic News*, April 19th, 1884.
   (*e*) Interior in souvenir of the theatre, 1903.
   (*f*) Six interiors, including one of staircase (NBR).

13. DALY'S.
   (*a*) Plans and one small interior (Sachs), vol. 1.
   (*b*) Exterior on programme of *An Artist's Model*.

14. DOMINION.
   (*a*) Plans, interior and exterior (B), October 4th, 1929.
   (*b*) The same (AJ), October 2nd, 1929.

[*To be continued*]

ON LISTING THEATRES (continued).

LIST A.

ROSSETER'S BLACKFRIARS THEATRE, 1615-1617.

Mr. William Peery sends the following account of a theatre omitted in our London list:

Called also the Porter's Hall and the Puddle-Wharf playhouse.

Modern scholars differ as to when this theatre was in use. These are the facts: (1) Phillip Rosseter and others were authorized to build it, for the Children of the Revels, Prince's, and Lady Elizabeth's players, by a patent dated 3rd June, 1615, the signet bill having been issued 31st May, 1615 (*Malone Society Collections*, I, 278). (2) In response to a complaint from residents of Blackfriars, the Privy Council on 26th September, 1615, ordered that building operations should cease (*ibid*, I, 373). (3) This order was evidently not obeyed, however, and on 27th January, 1617, was in effect repeated, with the statement "that his Ma^{ty} hath this day expressly signifyed his pleasure, that the same shalbee pulled downe" (*ibid*, I, 374). These facts have given rise to differences of scholarly opinion because until recently the final order was misdated 1616, and because a play may be presented in a theatre not completely finished and because, finally, we do not yet know precisely when the final order was enforced. Nathan Field's *Amends for Ladies* was performed in this theatre by the Prince's and Lady Elizabeth's men, presumably in the winter of 1616-1617 (Brinkley, *Nathan Field, the Actor Playwright*, p. 34), more likely after than before 1st January, 1617 (Adams, *Shakespearean Playhouses*, 335f., 346). Fletcher's *Scornful Lady*, however, may have been produced there as early as 19th March, 1616, the date of the *Stationers Register* entry for the quarto whose title-page indicates that the play must have been acted in this theatre of obscure history (Chambers, *Elizabethan Stage*, III, 230).

KING'S CONCERT ROOMS, Tottenham Street (vol. 1, p. 34).

The late Mr. L. E. Berman sent us the following list, based on information in the Enthoven Collection, to supplement and correct information given by Mr. Beales and Mr. Duncan.

1775—April 20, The New Rooms, Tottenham Street.
1802—Tottenham Street Theatre and Tottenham Street Rooms.
1808—The Ampitheatre, Tottenham Street.
1810—Easter Monday, opened as New Theatre, late King's Ancient Concert Rooms.
1818—June 17, first bill in Enthoven Collection recording the name Regency Theatre.
1819—February 8, Regency Theatre of Variety.
1820—December 30, New Royal West London Theatre.
1829—November 23, to 1830—December 10, The Theatre, Tottenham Street.
1831—February 3, opened as The Queen's.
1834—April 28, The Royal Fitzroy.
1835—April 30, again known as The Queen's.
1837—still known as The Queen's in bills in the Enthoven Collection (cf. Mr. Beales's Fitzroy this year).
1839—October. C. J. James was sole lessee.
1865—April 15, opened as Prince of Wales's.
1880—Jan 29, last night of the Bancrofts' management.

The dates given are not necessarily the first occasions on which the name cited was used, unless this is expressly stated.

Sir St. Vincent Troubridge points out that Nicoll's *Early 19th Century Drama*, I, 224 gives 28/10/1810 as the date of opening as the Regency Theatre, and 17/7/1818 as the date of opening as Regency Theatre of Varieties.

[*To be continued*]

A PRINT OF SCARBOROUGH THEATRE

An attempt to identify the print reproduced opposite has brought the following information.

The original is a coloured aquatint of some charm showing the interior of the smaller form of Georgian playhouse, which at present is so little documented in British research. The publisher is R. Ackermann, the date 1813, and the words *J. Green delt.* occupy the left hand corner. The title is simply *The Theatre.*

The print is found to belong to *Poetical Sketches of Scarborough, illustrated by twenty-one engravings of Humorous Subjects coloured from original designs made upon the spot by J. Green and etched by T. Rowlandson.*

The inclusion of Rowlandson's name on the title-page is a puzzle, since of the twenty-one plates (all inscribed as drawn by J. Green), twelve bear *J. C. Stadler sculpt.*, four bear *J. Bluck sculpt.*, and the remaining five have no name beside Green's. It has been suggested that Rowlandson etched the plates, and Stadler and Bluck merely coloured them, but the term *sculpt.* does not seem to bear out this theory.

The text opens with an account of Scarborough, in which the theatre is merely mentioned as "very neat, the performance in general well executed, and the scenic decorations are much admired." The poem accompanying the plate includes the following lines, referring directly to the playhouse.

> "Scarbro' her Theatre displays,
> And courts both patronage and praise:
> Although not mounting to the skies
> The golden vast prosceniums rise,
> Astonishing spectators' eyes;
> Yet neat, commodious, and to view
> A little of the tasteful, too."

The theatre, then, was low ceilinged (it is seen to possess only two tiers) though its "prosceniums" appear to have impressed (the use of the word in the plural is interesting, possibly referring to the two sides as separate entities). Later we read

> "One door stands open to admit
> To Box, to Gallery and the Pit."

The arrangement then was probably much like that at Richmond, Yorkshire, where one pay box served for the three parts of the house.

In a description of a visit to the theatre, the following lines occur:

> "The lights were all around suspended,
> Those from the floor had just ascended."

Does this imply that even the side lights hanging from the gallery front were lowered on pulleys to be lit? A further interesting point is:

> "At length, all seated as they found
> Their names were ticketed around,
> The crack'd bells tinkling voice apprises
> The lights descend—the curtain rises."

Both the reference to names on seats and the suggestion of lowering lights upon the rise of the curtain as early as 1813 are worth study.

The poem is signed J.P., identified in *Tooley's English Books with Coloured Plates* as J. Papworth.

We are informed by the Librarian at Scarborough that a playhouse existed in Tanner Street (now St. Thomas Street) as early as 1733. The Theatre Royal was built by the Rev. Thomas Haggitt on the same site in 1767, and was remodelled in 1839, but is now demolished. R.S.

INTERIOR OF THE SCARBOROUGH THEATRE, 1813.

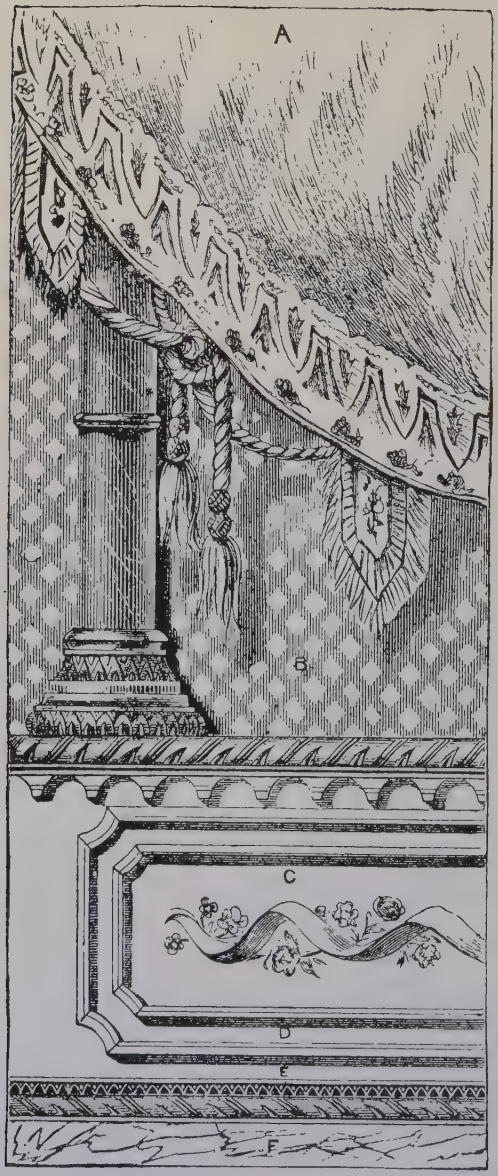

FIG. 47.—DESIGN FOR SIDE-WING.

BENWELL ON VICTORIAN SCENE PAINTING

A perusal of that valuable list of references in the New York Public Library entitled *The Development of Scenic Art and Stage Machinery* (compiled by W. B. Gamble, 1928) will show how poor our information is on one of the most notable achievements in English theatre history—that of the Victorian scene painter. It is, therefore, valuable to add another item however small to the list of references on that subject.

Lloyds' *Practical Guide to Scene Painting* [1875] is possibly the best-known work, and is supplemented, more obscurely, by Harry Lancaster's series of articles in *The Furniture Gazette*. But a little later (1884) there appeared in *Amateur Work* a further series by Henry N. Benwell, which possesses a very high interest and has, to the present author's knowledge, never been noticed. There are thirty-one of these articles accompanied by no less than one hundred and fifty-eight "cuts," some of them admittedly crude, but ranging from a diagram of a palette to full-page representations of scenes in contemporary productions.

Benwell's literary style is that of a workman and a Victorian, but through it speaks the voice of an enthusiast, and his wealth of direct technical information is worth the closest study.

Among the most striking impressions one gains to-day is the richness and conventionalism of Victorian colour. Benwell thinks nothing of decorating a wall with cornice, frieze, column, panels and base, and then of painting the wall pale straw with panels of bright azure blue ground containing "bouquets of flowers painted thereon in plenty of bright colours" and surrounded with double beadings in chrome yellow shaded with Indian red; all this over a basement or dado "put in in a ground of lively grey," and crowned with a white frieze with "three gold mouldings, boldly shaded" and a "cornice-band" of "a bright lilac tint" put in "with mauve paste followed by a heavy moulding in three colours." In proud relief from all this is the column of chrome and orange red, its lines marked out with burnt sienna and "using flake white for the effect." Details are put in in damp lake and yellow chrome and "finished off to taste."

It is a vivid enough picture, admirably suitable to the theatrical stage, and, given the "grand manner" of the Victorians, capable of a not inconsiderable effect.

A palette of twenty colours is discussed, with references to twenty other occasional colours including now-little-used pigments such as Damp Lake (a deep crimson), Dutch Pink (a yellow), Blue Verditer, Damp Blue, Satin Red, and Spanish Brown. A glossary of terms is included with interesting references to the then-obsolescent grooves. Paint mixing and proscenium construction are referred to; much detail is given to the laying-on of tints for landscapes; the division of elaborate "set scenes" into their parts is treated in detail; a long analysis of a transformation scene is given, including description of the once-famous "fan" effect; the "foiling" of cloths and the use of "logies" and "frosts" is included, and stage-perspective is briefly dealt with.

Opposite we reproduce his Figure 47, and leave his own comments on the painting of such a design for a proscenium wing to create for themselves a picture of the richness of Victorian colour that is worthy the attention of any student of theatre history. In the figure the letter A refers to the curtain, B to the wall, E to the dado, and F to the skirting at the foot. C refers to the groundwork of the panel on E, and D to the borders outlining the panel. Benwell colours as follows:

"A, crimson lake, gold hangings, fringe and tassels, shaded with burnt sienna, and lighted up with sharp dashes of flake white, red and blue. The

upper part of column richly marbled but not too stiff, in fact, a few markings would look much better than too much work; B, diaper work put in with two shades, grey, blue or brown, of an undecided tone; C, azure blue, ribbon, damp lake, and yellow, flowers to taste; D, buff tint; E, lavender or pink, F, white marbled with blue veins."

Altogether Benwell supplies a most valuable contribution to any who seek to picture the scenes of the Victorian age. R.S.

LATE XVIIIth CENTURY PLAYS

By Sir St. Vincent Troubridge.

In addition to Mr. Wade's Early XIXth Century lists, the following ascriptions of authorship to the plays by Unknown Authors in the Handlist in Professor Allardyce Nicoll's *Late XVIIIth Century Drama*, 1750-1800 deserve recording.

Alonzo and Imogine; or, *The Bridal Spectre*. S.W. 1797. T. Dibdin (*Reminiscences of Thomas Dibdin*, i, 189). This differs from Dibdin's Surrey version of 1820.

Baron Munchausen. S.W. 1795. Mark Lonsdale. (Dibdin, i, 196).

Blue Beard; or, *The Flight of Harlequin*. C.G. 1791. Delpini. Music Grétry. (S. M. Ellis, *Life of Michael Kelly*, 183, 1930).

The British Sailor; or, *The Fourth of June*. C.G. 1789. Bernard. (B. S. Penley, *The Bath Stage*, 71, 1892).

The Four Quarters of the World. R.G. 1791. Carlo Delpini. (*Memoirs of John Decastro*, 135, 1824).

Gaffer's Mistake; or, *The Case is Altered*. S.W. 1795. T. Dibdin. Music Lavesque. (Dibdin, i, 189. See also N. *XIX Cent.* 287).

The Laplanders. R.G. 1788. Long. (Kelly, 159).

The Magician; or, *The Invisible Lover*. S.W. 1797. T. Dibdin. (Dibdin, i, 189).

The Magic Oak; or, *Harlequin Woodcutter*. C.G. 1799. Charles Farley, Songs by T. Dibdin. (Dibdin, i, 239, 400. See also N. *XIXth*, 300).

The Rival Loyalists; or, *Sheilah's Choice*. S.W. 1794. T. Dibdin. Music Reeve. (Dibdin, i, 189).

The Round Tower; or, *Irish Fidelity*. C.G. 1797. J. C. Cross. (Decastro, 152).

The Talisman; or, *Harlequin made Happy*. S.W. 1796. T. Dibdin. (Dibdin, i, 190).

The Two Nanny's. R.G. 1788. John Dent, Music Reeve. (Decastro, 36).

The Union; or, *St. Andrew's Day*. C.G. 1790. Richard Wilson. (*Memoirs of Munden*, 41, 1846).

Westminster Hall. H2. 1785. Richard Wilson. (J. Adolphus, *Memoirs of J. Bannister*, i, 122, 1839).

Operas.

Il Barbiere di Siviglia. H1. 1789. Probably the opera Music Paisiello. (S. M. Ellis, *Life of Michael Kelly*, iii, 1930.)

Il Pittor Parigino. 1785. Probably the opera Music Cimarosa. (Kelly, 76).

La Scoula de' Gelosi. 1786. Probably the opera Music Salieri. Vienna, 1783. (Kelly, 88).

EARLY XIXth CENTURY PLAYS

By Sir St. Vincent Troubridge.

My friend Allan Wade's discoveries about the authorship of 19th century plays listed by Professor Nicoll as of unknown authorship, stimulate me to make my contribution to his work.

Where in the following list a ballet is attributed, usually to a ballet-master such as Byrne or D'Egville, on the strength of a playbill source, the expression used at D.L. and C.G. is "Composed by."

The source abbreviated "Winston MS." is a Manuscript *History of the London Theatres from the Year* 1802 *to the present time* (1820) in the handwriting of James Winston, long Acting Manager of Drury Lane, and afterwards the first Secretary of the Garrick Club. This is in the Library of the Garrick Club.

Other references are given in full at first citation, thereafter abbreviated.

Actaeon and Diana. D.L. 1800. Byrne (Bill in Garrick Club Coll.).

The Afghanistan War; or, *The Revolt at Cabul and British Triumphs in India.* R.A. 1843. G. Almar. (*Oxberry's Weekly Budget*, ii, 32. 1843-1844).

Alfred le Grand, roi d'Angleterre. H1. 1823. Aumer. (J. Ebers, *Seven Years of the King's Theatre*, 185. 1828).

Aline, reine de Golconde. H1. 1823. Aumer. (Ebers, 191).

The Angler; or, *Sport after Rain.* E.O.H. 1817. Mons. Le Clercq. (Winston MS.).

The Animated Portrait. E.O.H. 1816. Bourden. (Winston MS.).

Armand; or, *The Peer and the Peasant.* M'bone. 1849. Mrs. C. A. Mowatt. (Mrs. C. A. Mowatt, *The Autobiography of an Actress*, 299. Boston, 1856). This was no adaptation by an Unknown Author, but the American original in which Mrs. Mowatt herself played.

An Armful of Bliss. Olym. 1843. Moncrieff. (Oxberry, ii, 174).

Aurora; or, *The Flight of Zephyr.* C.G. 1817. Noble. (Bill Garrick Coll.).

T. Babington. L.C. Newcastle. 1826. T. Doubleday. (Newcastle Bill in my Coll.).

Beauty and the Bey; or, *Sidi Hamet Muley Ben Ismael and Peggy Larkins.* Surrey. 1820. T. Dibdin. (*Reminiscences of Thomas Dibdin*, ii, 188. 1826).

The Beaux's Stratagem. Surrey. 1810. Dennis Lawler. (*Memoirs of John Decastro*, 161. 1824).

The Blackamoor's Head. D.L. 1818. Thompson. (Winston MS.).

The Brave and the Fair. Lyc. 1816. Bourden. (Winston MS.).

The Brave Cossack; or, *The Secret Enemy.* R.A. 1812. John Astley. Originally produced R.A., 1807 as *The B.C.*; or, *Perfidy Punished.* (M. Willson Disher, *The Greatest Show on Earth*, 78. 1937).

The Bridal of Flora. D.L. 1816. Byrne. (Winston MS.).

Ba. Brighton Cliff; or, *The White Hawk Lady.* L.C. 30/7/1831 appears to be the same as D. *The White Hawk Lady, a Legend of Brighton Cliffes.* Brighton. 12/9/1831. Charles Bew. (H. C. Porter, *The History of the Theatres of Brighton*, 68. Brighton. 1886).

Caledonian Laurels; or, *The Highlander's Return.* D.L. 1815. Byrne. (See N. 267 and dates).

Casper the Doomed; or, *The Victim of the Vault.* Vic. 1841. Wilks. (*The Lyre*, i, 158. 1841).

The Castilian Minstrel. Lyc. 1810. D'Egville, Music, Bishop. (Winston MS.).

Charles Edward, the Last of the Stuarts. Edinburgh. 1828. Adapted from the French by a son of Flora Macdonald (*i.e.*, Macdonald, as she married a cousin of her own name). (J. C. Dibdin, *Annals of the Edinburgh Stage*, 323. 1888).

La Chasse. C.G. 1818. Noble. Music, Woelfl, Bishop, Venua, etc. (Bill Garrick Coll.).

The Convict. C.L. 1838. Originally produced Surrey as *The Forest of St. Auge.* (*Actors by Daylight*, 1838).

The Coronation of Charles X of France. C.G. 11/7/1825. J. R. Planché. (See N. 368 and dates).

The Corsair's Revenge. E.O.H. 1840. Grattan. (*The Era* of 12/7/1840).

Creon, the Patriot. Norwich. 1828. J. Smith. (See N. 393).

Croohove of the Bill-Hook. Cob. 1828. May be the same as *Crohoore of the Bill-Hook*; or, *Crohoore-na-Bilhoge.* Newcastle. 1828 (but four months earlier). W. A. Mitchell. (Newcastle Bill in my Coll.).

The Dairy Maids; or, *Generous Tars.* D.L. 1802. Byrne. (Bill Garrick Coll.).

Les Danaides. D.L. 1845. Hoguet. Music, Schmidt. (Bill Garrick Coll.).

The Death Dealer; or, *a Churchyard Story.* Vic. 1840. Attributed to Taylor. (*Era*, 18/10/1840).

Doctor Sangrado. C.G. 1814. D'Egville. Music, Bishop. (Title-page of score. 1814).

Drive Love out of the Door, He'll get in at the Window. D.L. 1815. Rochfort. (Winston MS. and Bill Garrick Coll.).

Elena Uberti. C.G. 1842. Music, Mercadente. (Chas. E. Pearce, *Madame Vestris and Her Times*, 268. 1926).

The Eleventh Hour. Queen's. 1844. Mildenhall. (Oxberry, ii, 293).

Emily; or, *Juvenile Indiscretion.* D.L. 1807. D'Egville, Music, F. Venua. (Winston MS.).

The Fatal Rock. Edinburgh. 1828. Afterwards called *Jack Robinson and His Monkey.* (*Edinburgh Stage*, 325).

The Favourite of the Derby; or, *The Life of Man and Horse.* L.C. R.A. 23/9/1844. Is from dates and sub-titles probably the same as *The Royal Foxhunt*; or, *The Race Horse and Life's Course of Man and Steed.* R.A. 11/1844. Moncrieff. (*The Stage*, i, 38).

The Felon of New York. Surrey. 1833. Fitzball. (*Figaro in London*, 144).

The Festival of Bacchus. D.L. 1802. Byrne. (Bill Garrick Coll.).

The First Night of My Wedding. M'bone. 1848. Attributed to W. Watts on title-page of Fairbrother's ed. of his *Which is the King?*

Five Minutes too Late; or, *An Elopement to Rheims.* D.L. 1825. Attributed to G. Colman. (G. Raymond, *Life of Elliston*, 371, 1857).

The Four Sons of Aymon. P'cess. 11/1844. Appears to be the same as *The Castle of Aymon*; or, *The Four Brothers.* P'cess. 20/11/1844.

Francis I. D.L. 1838. McKinlan. (*Actors by Daylight*, 287).

Freaks in an Attic. Strand. 1841. Charles Webb. (*Lyre*, i, 80).

Frolics in "Forty Five." D.L. 1836. Peake. (Contemp. MS. Note in Index to Bills Garrick Coll.).

Gallantry; or, *Adventures in Madrid.* D.L. 1820. S. Penley. (Winston MS.).

The Gallery of St. Nicholas. L.C. 1832. Would appear to be the same as *The Galley of St. Nicholas*; or, *May 17th*, 1076. Brighton. 31/12/1832. Charles Bew. (Brighton, 62).

The Genii of Palmoguam; or, *Harlequin the Sagacious Man.* (Should be *The Genii of Paloquam*; or, *Harlequin the Sagacious Ape*). Cob. 1822. Mons. Le Clercq. (Bill in my Coll.).

The Gnome King; or, *The Giant Mountains.* C.G. 1819. Colman. (Contemp. MS. Note in Index to Bills in Garrick Coll.).

Grace Rivers; or, *The Merchant's Daughter.* R.P. 1844. Nelson Lee. (Oxberry, ii, 275).

Hamlet, Prince of Denmark. Cob. 1828. H. M. Milner. (Edwin Fagg, *The Old "Old Vic,"* 37, 1936).

Harlequin Amulet; or, *The Magic of Mona.* D.L. 1800. Powell. (Oxberry, ii, 2).

Harlequin and Georgey Barnwell; or, *The London Prentice.* C.G. 1836. H. Younge. Music, Blewitt. (Bill Garrick Coll.).

Harlequin Crotchet and Quaver; or, *Music for the Million.* C.G. 1844. Nelson Lee. Music, M. Corri. (Bill Garrick Coll.).

Harlequin Jack the Giant Killer; or, *The Ogre of St. Michael's Mount.* Olym. 1843. Nelson Lee. (Oxberry, ii, 215).

Harlequin Tam o'Shanter and his Steed Meg; or, *The Witches of Alloway Kirk*. R.A. 1843. Nelson Lee. (Oxberry, ii, 221).

The Heart of Midlothian. Edinburgh. Pantheon. 9/12/1819. *The Heart of Midlothian*; or, *The Lily of St. Leonards*. Edinburgh. T.R. 23/2/1820. Both were Dibdin's version. (Dibdin, ii, 165, and *Edinburgh Stage*, 294, 339).

Honour; or, *Arrivals from College*. D.L. 1819. Mrs. Cornwell. (Winston MS.).

Illusion; or, *The Trances of Nourjahad*. D.L. 1813. S.J. Arnold. Music, M. Kelly. (S. M. Ellis, *Life of Michael Kelly*, 312. 1930).

The Indian Nuptials. H2. 20/2/1815. Mons. Rochfort. (Winston MS.). This should be D.L. not H2. Winston is confirmed by Bill in Garrick Coll.

The Invasion of England by William the Conqueror; or, *The Battle of Hastings*. R.A. 1844. John Courtney. (Oxberry, ii, 345). See also William the Conqueror, etc., in this list.

The Islanders. D.L. 1816. Byrne. (Bill Garrick Coll.).

The Island Nymph. D.L. 1846. Barrez. (Bill Garrick Coll.).

Jack in the Box; or, *Harlequin and the Princess of the Hidden Island*. D.L. 1829. W. Barrymore. (Bill in my Coll.).

Johnnie Armstrong; or, *The British Captives*. R.C. 1803. John C. Cross. (Decastro, 98).

Lady Henrietta; or, *The Statute Fair*. D.L. 1844. St. George and Mazilier. Music, Burgmuller, Flotow, and Daldevez. (Bill Garrick Coll.).

The Last Whistle. D.L. 1835. Addison. (Contemp. MS. Note in Index to Bills in Garrick Coll.).

Leander and Leonora. D.L. 1814. Byrne. (Winston MS. and Bill Garrick Coll.).

Love in a Tub. Lyc. 24/4/1809. D'Egville. Music, Bishop. First performed. D.L. 23/11/1808. (Bill Garrick Coll)..

The Manager's Daughter. H2. 1837. E. Richardson Lancaster. Text in *Oxberry's Budget*, No. 11.

The Man in Mourning for Himself. E.O.H. 1816. Peake. (Winston MS.).

The Man in the Moon; or, *Harlequin Dog Star*. D.L. 1826. W. Barrymore. (Bill in my Coll.).

A Man Without a Head. P'cess. 1845. May be the same as *Ben Bradshaw*; or, *A Man Without a Head*. Lyc. 12/1/1844. Fitzball. (*Stage*, i, 61).

The Marble Maiden. D.L. 1845. St. George's and Albert. Music, Adam. (Bill Garrick Coll.).

The Mayor and the Monkey. Adel. 1838. Coyne. (*Actors by Daylight*, 36).

Mazeppa; or, *The Wild Horse of the Ukraine*. Cob. 1823. H. M. Milner. (Disher, 117 and *Old Vic*, 32).

Melmoth the Wanderer, and Walburg the Victim. Cob. 1823. W. Barrymore. (*Old Vic*, 26).

Metamora; or, *The Last of the Wampanoags*. P'cess. 1845. This is the title of an American play by John Augustus Stone, produced at the Park Theatre, New York, in 1829, and long played by Edwin Forrest.

Mora's Love; or, *The Enchanted Harp*. C.G. 1817. D'Egville. Music, Bishop. (Bill Garrick Coll.).

My Aunt. Lyc. 1815. Arnold. (Winston MS.).

My Wife's Bedroom. C.G. 1834. Bunn. (Contemp. MS. Note in Index to Bills in Garrick Coll.).

The Nabob; or, *The Indian Lovers*. Lyc. 1809. D'Egville. Music, H. Smart. (Winston MS.).

The Noble Outlaw. C.G. 1815. Music, Bishop. (Title-page of score).

Off to the Continent. C.G. 1835. Reynolds. (Contemp. MS. Note in Index to Bills in Garrick Coll.).

Oliver Twist. St. J. 1838. G. A. A'Beckett. (*Actors by Daylight*, 117).

Our Dancing Days. D.L. 1801. Byrne. (Bill Garrick Coll.).
The Outside Passenger. H2. 1811. G. Brewer. (*The Dramatic Censor* for 1811).
Pat a Cake, Pat a Cake, Baker's Man; or, *Harlequin and the Magic Cake.* Queens. 1843. Nelson Lee. (Oxberry, ii, 221). Also produced at Brighton 26/12/1843, as *The Enchanted Twelfth Cake*; or, *P a C., P a C., etc.* (Brighton, 80).
Patrick's Return; or, *Love Awake and the Guard Asleep.* D.L. 5/2/1816. Byrne. (Winston MS.). This should be 5/2/1817. Winston is confirmed by Bill in Garrick Coll.
Paul the Rover. Vic. 22/2/1841. Courtney. (*Era*, 28/2/1841).
The Peri. D.L. 1843. Coralli and Gantier. Music, F. Bergmuller. (Bill Garrick Coll.).
The Poor Idiot; or, *The Souterrain of Heidelberg.* R.A. 1838. B. Rayner. (Disher, 147).
The Pretty Sicilian. D.L. 1847. Mons. Blasis. (Bill Garrick Coll.).
Prince Lee Boo. D.L. 1833. Bernard. (Contemp. MS. Note in Index to Bills Garrick Coll.).
The Promissory Note. E.O.H. 1820. Beazley (from the French piece, *La Lettre de Change*). (Winston MS.).
The Proof of Love. Lyc. 1813. Byrne. (Winston MS.).
The Quadroon Slave. H2. 1841. Webster. (Bill in my Coll.).
Rafael the Libertine. Surrey, 1838. G. Almar. (*Actors by Daylight*, 262).
Ralph de Bigod, Earl of Norwich. L.C. 1829. Norwich. J. Smith. (See N. 393).
The Ramsbottoms at Rheims; or, *The French Coronation.* C.G. 1825. Peake. (J. R. Planché, *Recollections*, i, 72).
The Red Mantle; or, *The Bridal of Death.* Queens. 1841. T. P. Taylor. (*Lyre*, i, 70).
Robert and Bertrand. D.L. 1845. Hoguet. Music, Schmidt. (Bill Garrick Coll.).
The Rose of Ettrick Vale. Adel. 1829. Lynch, an actor. First produced, Edinburgh 23/5/1825. (An Old Stager (M. Mackintosh), *Stage Reminiscences*, 199. Glasgow, 1866).
A Row in the Buildings. S.W. 1844. T. Greenwood. (See N. 311 and dates).
The Russian Festival. C.G. 1817. Noble. (Bill Garrick Coll.).
Sadak and Kalasrade. C.G. 1814. Music, Bishop. (Title-page of score).
St. George and the Dragon; or, *Harlequin and the Demon of the Nile.* C.L. 1843. Nelson Lee. (Oxberry, ii, 222).
The Seraglio. C.G. 1816. Noble. (Bill Garrick Coll.).
The Seven Ages of Man. Surrey. 1844. T. H. Webb. (*Stage*, i, 86).
Spanish Gallantries. D.L. 1847. Mons. Blasis. Music, Mons. F. A. Blasis, père. (Bill Garrick Coll.).
The Spendthrift; or, *The Last Shilling.* R.P. 1844. Blake. (Oxberry, ii, 330).
Temptation. St. J. 1837. G. A. A'Beckett. (*A. by D.*, 117). Mr. Wade gives this to J. G. Millingen. His source may well be the better.
The Three and the Deuce. Surrey. 1810. Dennis Lawler. (Decastro, 161).
Tic douloureuse. C.L. 1847. H. T. Craven. (See N. 275 and dates).
Il Torneo. St. J. 1838. Music, Lord Burghersh. (*A. by D.*, 171 and *D.N.B.*).
The Turret Clock; or, *Lovers' Signals.* D.L. 1818. Earl. (Winston MS.).
The Twin Brothers; or, *Pride and Patience.* Surrey. 1830. ? Fitzball. (See *The Felon of New York* in this list and N. 450).
Ulrica; or, *The Prisoner of State.* Adel. 1844. E. Stirling. (Oxberry, ii, 322).
The Unconscious Counterfeit. D.L. 1809. Greffulhe. (Winston MS.).

The United Britons. D.L. 1805. Byrne. (Winston MS.).
Velasco; or, *Castilian Honour.* M'bone. 1849. Epes Sargent. (Mowatt, 309).
The Victim; or, *The Mother and the Mistress.* Surrey. 1820. T. Dibdin. (Dibdin, ii, 346).
Virginia. M'bone. 1849. J. Oxenford, based on a French play by Latour de St. Ybars. (Mowatt, 309, and *Theatrical Mirror*, 1849).
Wake not the Dead; or, *The Spectre Bride.* Cob. 1824. G. Almar. (*Old Vic*, 26).
The Warrior Slaves; or, *The Miracles of Love.* Vic. 1841. Arranged by Mr. Haines. (*Era*, 7/2/1841).
The Wild Islanders; or, *The Court of Pekin.* C.G. 1805. Byrne. (Bill Garrick Coll.).
William the Conqueror's Invasion of England; or, *The Death of Harold.* L.C. R.A. 9/3/1844. Is clearly the same as *The Invasion of England by William the Conqueror*; or, *The Battle of Hastings.* R.A. 8/4/1844. John Courtney. (q.v. in this list).
Woodstock; or, *The Cavalier in Edinburgh*, a Tale of the Year 1651. Edinburgh. 1826. R. Pocock. (*Edinburgh Stage*, 318).
Zophyrus, the Hero of Persia. Norwich. 1844. William Cooper. (Bosworth Harcourt, *Theatre Royal, Norwich*, 44, Norwich, 1903).

II. Italian and German Operas.

Adelina. H1. 19/3/1825. Music, Generali. Should be H2. (Ebers, 246).
L'Agnese. H1. 1817. May be the opera of this name. Music, Paer. (Kelly, 379 footnote, and Ebers, 89).
Didone Abbandonata. H1. 1827. Music, Mercadante. (Ebers, 343).
La Gazza Ladra. H1. 1831. First produced H1, 21/3/1821. (Ebers, 81).
Maria Stuarda, Regina di Scozia. H1. 1827. Giannone. Music, Coccia. (Ebers, 341).
Medea in Corinto. H1. 1826. Music, Mayer. (Ebers, 300).
Gli Orazi e Curazi. H1. 1805. Music, Cimarosa. (Kelly, 346).
Pietro l'Eremita. H1. 1822. Music, Rossini. (Ebers, 159).
Il Ratto di Proserpina. H1. 1804. Music, P. von Winter. (Kelly, 326).
La Schiava di Bagdad. H1. 1827. Music, Pacini. (Ebers, 332).

ANSWERS TO QUERIES.

PORTSMOUTH THEATRE. A few side lights upon the Portsmouth Theatre in the latter part of the 18th century will be found in *The Hampshire Antiquary and Naturalist* for the year 1891, the *Recollections of John O'Keefe*, 1826, vol. 1, p. 366, and John Bernard's *Retrospections of the Stage*, 1830, vol. 1, *passim.* FREDERICK T. WOOD.

The first permanent theatre here was opened on 20 July, 1761 (Tate Wilkinson, *Memoirs*, III, 59), and was situated in High Street. This address came to light when I lately examined Mr. Lewis's collection of Portsmouth bills for the 1761 season. W. H. Saunders, *Annals of Portsmouth*, 1880, 214, says that this theatre was in St. Mary Street, which is erroneous. He says that shortly after the close of the American Revolution a second theatre was erected, also in High Street. The earliest date I have found for this "New Theatre" (as it is called in the bill) is 15 December, 1783, on a bill in the Birmingham City Library. C. B. HOGAN.

See also Mr. Peter Davey's MS. records of this theatre in the Enthoven Collection. S. ROSENFELD.

MLLE SALLÉ. Mr. Emmett Avery sends us an article of his containing further details about the Sallé children on the English stage 1716-19, from *Philological Quarterly*, vol. XIII, No. 1, Jan., 1934.

WILL WATCH. In the '30s and '40s Will Watch was almost as popular in London minor theatres as Dick Turpin or Jack Sheppard, although he did not live so long. There were several plays (many—perhaps all ?—of which were never printed) called *Will Watch, the Bold Smuggler*. Cecil Pitt was a famous Will Watch, and there is a well-known tinsel portrait of him in character —very piratical. Published by Skelt. I think Will Watch might have been found as late as the '70s. MONTAGUE SUMMERS.

Minor character taken by Phelps in *Ben Bolt*, a two-act drama by Johnstone. Surrey, 25/3/54. Pub. Lacy's. BARRY DUNCAN.

A character in a play of that name, done at the Soho Theatre, Feb. 14, 1859. "Will Watch the Bold Smuggler" played by Mr. F. J. Preece. Playbill in the Enthoven Collection, Victoria and Albert Museum.
GABRIELLE ENTHOVEN, O.B.E.

A song with the title "Will Watch," was performed at the Swansea Theatre on October 5, 1825. Ten years later the same Theatre saw the performance of "a new nautical drama (from a popular novel) called *Will Watch, the Bold Smuggler*, written it is said by Mr. Harrington, the comedian of our corps dramatique." The quotation is from *The Cambrian* of September 18, 1835, and the play was actually given on September 23, 1835. CECIL PRICE.

There is a song of this name about a bold bad smuggler in *Songs of England*, Vol. II, published by Boosey. The composer is John Davy.
JOYCE CONYNGHAM GREEN.

BLACK LYON, WALSINGHAM. T. L. G. Burley in *Playhouses and Players of East Anglia*, 173, says that a performance was given at the Theatre at Walsingham on 30 July, 1791. ST. VINCENT TROUBRIDGE.

HARLEQUINADES. Book V. *Jobson and Nell, or, The Wives Metamorphos'd.* This carries us back to Thomas Jevon's immensely popular *The Devil of a Wife, or, A Comical Transformation*, Dorset Garden, 4/3/1685-6. 4to. 1686; many editions, and reprinted 8vo as late as 1777. Rehandled, and made into a ballad opera, 3 acts, by John Mottley and Charles Coffey as *The Devil to Pay, or, The Wives Metamorphos'd*, D.L., Aug. 1731. 8vo. 1731. 3 acts. Immensely popular. Further curtailed by Theophilus Cibber, 1 act, 8vo, 1732. Kitty Clive and Mrs. Jordan were both very great as Nell. *The Devil to Pay*, which had a score of variants, was being acted in London at least as late as 1840. On his return from America (Nov. 1837) Dowton re-appeared in his old rôle, Jobson. MONTAGUE SUMMERS.

Similar information also offered by Miss M. H. Dodds.

QUERIES.

THEATRE, THOMAS STREET, HACKNEY ROAD. Can any reader give information concerning this theatre ? I have two bills in my Collection—September 9, 1834 (Master J. White's Night. *John Bull* and *The Maniac of the Mountains*) and July 12, 1836 (Mr. Morland, of the Theatre Royal, Birmingham . . . has, in conjunction with Mr. Fitzherbert, of the Woolwich Theatre, taken the above named elegant little theatre for one night only. *Road to Ruin* and *Wreck Ashore*). ROY PLOMLEY.

WHICH PANTHEON ? Location of theatre wanted for playbill, possibly Irish: Pantheon, Jan. 11, 1819. Horsemanship and Corde Volante, Mr. Taylor. Comic Ballet, *Sandy's Wedding. Rob Roy* (Monro, Fielding, Dearlove, Misses Perry, Nicol, etc.). Printer, Wm. Blair, James Court.
BARRY DUNCAN.

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ADVISERS:

MRS. GABRIELLE ENTHOVEN, O.B.E. C. W. BEAUMONT. M. WILLSON DISHER.
PROF. ALLARDYCE NICOLL. DR. F. S. BOAS. DR. ALFRED LOEWENBERG
THE REV. DR. MONTAGUE SUMMERS. JAMES LAVER. PAUL McPHARLIN.

EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.
MANAGER: IFAN KYRLE FLETCHER, 12, LANSDOWNE ROAD, WIMBLEDON, S.W.20.

In the last two numbers space allowed us little opportunity of continuing the study of early provincial theatres. We are therefore especially glad to include now Mr. Leacroft's valuable drawings of the little-known remnant at Loughborough, in Leicestershire. Our feature "On Listing Theatres" was, in Nos. 4 and 5, taken up with notes on certain theatres in London, but the provincial theatre is always a study of especial interest since the playhouses in the small towns generally show a gratefully simplified and brief abstract of those principles of theatre-design originating—often on a complicated scale —in the metropolis. In the provinces, moreover, pressure of building has not always, as in London, hurried away old theatrical remains, though modernization has frequently disguised them. Many a transformed building, such as the Oddfellow's Hall at Loughborough, or the Forces Club at Stamford, or the furniture store at Newbury, though at first sight retaining little of the theatrical beyond the outer shell, yields fragments of information which, upon examination *and especially upon comparison*, go to fill in an increasingly clear and complete picture of the late Georgian playhouse. The essential characteristics of this type of building—and it is becoming clear that throughout England the theatres bore certain essential common features of design—are especially clear to see in the smaller playhouse, and their importance is assessable by the extent of their repetition. Hence the provincial theatre becomes an instructive source of evidence.

We may perhaps never find again a relic as nearly perfect as that at Richmond, Yorkshire, but there still remain undiscovered and unexamined buildings which may reveal very important links in our chain of evidence, and the collection and relation of such stray facts is even now not only confirming the knowledge Richmond offered, but extending it.

Though the period of the late eighteenth and early nineteenth centuries may have brought little theatrical innovation, it contained much consolidation of earlier experiments and an unparalleled wave of new building based on the fruits of these experiments. It was the first great period of the spread of organized theatre building. Any manuscript, therefore, from this period, relating collectively to the many houses scattered about the English countryside, most of them relatively new, is likely to be of first interest.

We have pleasure to announce that in our next number an account of a hitherto unnoted manuscript of this nature, now in America, will be printed, together with several illustrations and—if strikes and interruptions in intercontinental traffic admit—of certain extracts.

We consider this to be material of sufficient importance not only to draw to our subscribers' attention, but to ask them kindly to bring to the attention of other possible readers whom it might interest.

"A HISTORY OF LATE XIXTH CENTURY DRAMA"

(Allardyce Nicoll, Camb. Univ. Press, 2 vols., 15s. and 25s.)

BY SIR ST. VINCENT TROUBRIDGE.

Professor Nicoll has performed another of those scholarly pieces of work for which students of the theatre are accustomed to stand indebted to him.

After two chapters devoted, as in his previous works in this series, to The Theatre (including The Audience, Actors, Managers and Authors), and Contemporary Dramatic Conditions, a chapter is given to each decade, and the tendencies of the drama that it produced are carefully considered.

The author's task in these volumes has been far from an easy one, for although, as he says in his Introduction, "we seem to have traversed countless ages" dramatically, between 1850 and 1900, yet in the main it was the age of the actor—generally the actor-manager—rather than that of the dramatist. This fundamental point of the period perhaps merits rather more emphasis from Dr. Nicoll. It shines through, nevertheless, and where his chapter headings select two dramatists as representative of each decade, the ten names include two now so totally forgotten as are Taylor and Albery. Further instances are seen in the spate of adaptations and pilferings from the French between 1860 and 1880, and in the fact that Irving in the late '90's, as Shaw so caustically pointed out, was still playing, in "Louis XI" and "The Corsican Brothers," fragments of Charles Kean's old Princess's repertoire of the 1850's.

Professor Nicoll makes the point that from the time of Boucicault's coining of the adjective "sensation" about 1861, drama tended to lag behind production, but it is interesting to note how much the novelties of both had their roots in the theatrical past. The very "modern" and topical Gilbert plundered Planché to an extent that is scarcely credible and still not fully explored, while much of the "modern" stage-management of the teacup-and-saucer Bancroft productions at the Prince of Wales's had been anticipated by Madame Vestris at the Olympic thirty years earlier.

The author's narrative rises in perception and analysis with his subject when Henry Arthur Jones and Pinero are reached, and it may be said that the final chapters are the best in a book that deserves the place it will receive in every theatrical library.

In view of the authority that this book will undoubtedly attain, the list of The Theatres, 1850-1900, given as Appendix A of Vol. I, requires correction in some particulars, a task in which readers of "Theatre Notebook" are well qualified to assist. This writer's small contribution is as follows:

1. *London and Environs.*

The Elephant and Castle Theatre. Particulars should include: Destroyed by fire, March 1878. Rebuilt, May 1879.

The Standard Theatre. Add: Destroyed by fire, 1866. Rebuilt 1867.

The Theatre Royal or Borough Theatre, Stratford. Opened in 1896. These are two quite different theatres. The Theatre Royal, the re-opening of which as a repertory theatre was a pleasant ceremony a few weeks ago, dates from 1884, though in a much earlier architectural tradition. The Borough dates from 1896, and was, it is believed, damaged by bombing.

The handlist of plays has one extremely unsatisfactory feature. This is the treatment of adaptations and translations of foreign plays, which succeeds in avoiding all reference to the original author. Thus the Professor's readers will learn—one may hope with surprise—that William Archer wrote *A Doll's House, Pillars of Society, An Enemy of the People, Ghosts, Peer Gynt, The Master Builder, Little Eyolf,* and *John Gabriel Borkman*—not bad going for the author of *The Green Goddess*—while Eleanor Marx Aveling wrote *The Lady from the Sea,* and Sir Edmund Gosse wrote *Hedda Gabler.*

ILLUSTRATIONS OF TWENTIETH CENTURY LONDON THEATRES

(*concluded*).

BY THE REV. J. W. H. FAULKNER.

15. DRURY LANE.
   (*a*) Exterior in *The Queen's London.*
   (*b*) Four exteriors, seven interiors (before 1922) in possession of (NBR).
   (*c*) One entrance to old theatre showing hanging gas lamp, in (AJ), March 27th, 1929.
   (*d*) Photos taken after fire in the theatre (AJ), April 18th, 1908.
   (*e*) Auditorium after reconstruction, 1922 (B), April 14th, 1922.
   (*f*) Auditorium, King's Staircase, Grand Saloon and Rotunda (AJ), April 19th, 1922.
   (*g*) Souvenir *Then and Now*, 1922 includes the views in (*f*) with one of the auditorium before reconstruction and a second view of the new auditorium.

16. DUCHESS.
   (*a*) Plans, exterior and interiors (ABN), November 29th, 1929.
   (*b*) The same (B), same date.
   (*c*) Four interiors (AA).

17. DUKE OF YORK'S.
   (*a*) Sachs, vol. 1. Plans and description only.
   (*b*) (NBR), 1944. Number of views not known.
   (*c*) Photo of exterior, May 14th, 1928 in (?) *Evening News.*

18. EMPIRE.
   (*a*) Sachs, vol. 2.
   (*b*) Foyer, Auditorium, Exterior, Staircase and Promenade, as in 1887 (ILN), and reproduced by the management, also in Calthrop's *Music Hall Nights.*
   (*c*) Exterior by night in Willson Disher's *Winkles and Champagne.*
   (*d*) Photo of new Foyer (AJ), January 7th, 1925.

19. FORTUNE.
   (*a*) Interior and exterior (ABN), May 2nd, 1924.
   (*b*) The same (B), same date.
   (*c*) The same, and plans (AJ), May 21st, 1924.
   (*d*) (AI), February, 1931.

20. OLD GAIETY.
   (*a*) Exterior in *The Gay Victorians* by Ralph Nevill.
   (*b*) Frontage (AJ), April 29th, 1903.
   (*c*) Fine drawing made from circle, probably taken from (ILN), n.d. The same, hand-coloured (C).

21. GAIETY.
   (*a*) Interiors and exteriors (AJ), November 4th, 1903.
   (*b*) Exterior and plans (ABN), September 26th, 1902.
   (*c*) Illustration of new seating, *The British Architect*, October 30th, 1903.
   (*d*) Photo of *Gaiety* Restaurant showing Strand front (C).
   (*e*) General exterior by Photocrom Co., Ltd.

22. GARRICK.
   (*a*) Sachs, vol. 2. One exterior.
   (*b*) Interior and Exterior from *Sporting and Dramatic News* in Enthoven Collection, reported *Theatre Notebook*, No. 2, page 19.

23. OLD GLOBE.
   (*a*) Interior (ILN), January 16th, 1869.

24. GLOBE.
    (*a*) Original unpublished etching (P).
    (*b*) Five interiors (NBR), including foyer and ceiling.

25. HAYMARKET.
    (*a*) Illustration (B), 1881, vol. 40, page 766.
    (*b*) Exterior in W. H. Leverton's *Through the Box-Office Window*.
    (*c*) Exterior in the Phil May programme of *The Little Minister*.
    (*d*) Interior after reconstruction, 1880, in *The Bancrofts*.
    (*e*) The same probably from (ILN), February 14th, 1880.
    (*f*) Drawing of stage door, *Sporting and Dramatic News*, April 12th, 1890.
    (*g*) Exterior and interiors (number not known) (NBR).

26. HIPPODROME.
    (*a*) Interior and exterior in *The Playgoer*, No. 11, 1902.
    (*b*) Interior by Photocrom Co., Ltd. (later).

27. HIS MAJESTY'S.
    (*a*) Sachs, vol. 2.
    (*b*) Supplement to *The Architect*, September 17th, 1897, containing views of Vestibule, Proscenium, Interior, Exterior, Foyer, and Royal Retiring Room.
    (*c*) Five interiors (NBR).

28. IMPERIAL.
    (*a*) Interior in *The Playgoer*, No. 6, 1902.
    (*b*) Two interiors (AJ), January 7th, 1925.
    (*c*) Exterior and interior (C).

29. KINGSWAY.
    (*a*) Exterior in *Sporting and Dramatic News*, October 7th, 1882.

30. LITTLE.
    (*a*) Interiors and plans (B), November 12th, 1910.
    (*b*) The same (after alterations) (B), March 20th, 1914.
    (*c*) Souvenir after rebuilding, 1920.

31. LONDON PAVILION.
    (*a*) Exterior in views of Piccadilly Circus.
    (*b*) Interior (AR), 1900, vol. 8.

32. LYCEUM.
    (*a*) Exterior (1903) in *Henry Irving and the Lyceum Theatre*.
    (*b*) Drawings of exterior and Beefsteak Room (C).
    (*c*) Photos (P).

33. LYRIC.
    (*a*) Sachs, vol. 2.
    (*b*) Three interiors, *The British Architect*, December 14th, 1888.
    (*c*) *Architecture*, January, 1933, page 14.
    (*d*) Four interiors (NBR).

34. LYRIC, HAMMERSMITH.
    (*a*) Photograph of painting of interior reproduced in *My Father's Son* by Giles Playfair.
    (*c*) Interior and exterior probably from programme (C).

35. NEW.
    (*a*) Four interiors, one of Foyer (NBR).

36. NEW OXFORD.
    (*a*) Sachs, vol. 2.
    (*b*) Interior and exterior in *The Oxford*, a souvenir.
    (*c*) Two interiors, towards stage, in possession of (NBR).
    (*d*) Plans, exterior and interior (AA), vol. 5, 1893 (all before reconstruction).

37. OLD VIC.
   (*a*) Photos in possession of The Governors.
   (*b*) Exterior (ABN), May 4th, 1928.
   (*c*) Painting of blitzed interior by Roger Furze.

38. PALACE.
   (*a*) Exterior in *The Queen's London*.
   (*b*) Sachs, vol. 1.

39. PHOENIX.
   (*a*) *The Phoenix Booklet* published by the Management with superb photos of architectural detail.
   (*b*) Plans, interiors and exteriors (ABN), September 26th, 1930.
   (*c*) The same (B), same date.
   (*d*) Interiors and exterior (AJ), October 1st, 1930.
   (*e*) *Building*, October, 1930.
   (*f*) Auditorium in *The Sphere*, September 20th, 1930.

40. PICCADILLY.
   (*a*) Plans, exterior and interiors (B), May 4th, 1928.
   (*b*) Exterior (C).

41. PLAYHOUSE.
   (*a*) Two interiors, *The Bystander*, February 6th, 1907.
   (*b*) Exterior sketch, *Plymouth Weekly Mercury*, January 26th, 1907.
   (*c*) Large interior sketch, *The Tribune*, January 21st, 1907.
   (*d*) Interior and exterior sketch of projected building, *The Tribune*, November 10th, 1906.
   (*e*) Souvenir of *The Playhouse*, 1911, containing interior, exterior and photos of dressing room.
   (*f*) Large drawing of auditorium (first night), *The Graphic*, February 2nd, 1907.
   (*g*) Photos of wrecked Avenue Theatre and plans and interiors of reconstruction (AR), 1906, vol. 17.
   (*h*) Exterior, The Avenue Theatre (C).
   (*i*) Exterior and two interiors from stage, in possession of (NBR).

42. PRINCE EDWARD.
   (*a*) Photo of interior at time of opening in *The Morning Post*.
   (*b*) Plans, interior and exterior (B), April 4th, 1930.
   (*c*) The same (ABN), same date.
   (*d*) The same (AJ), April 2nd, 1930.
   (*e*) (AA), July 1930 and May, 1936.
   (*f*) Interiors (AA).

43. PRINCE OF WALES.
   (*a*) Eight sketches of interior and exterior, *The British Architect*, January 18th, 1884.
   (*b*) Exterior and interior, *c.* 1925 (C).
   (*c*) Plans, exterior and interior of reconstructed building, (AI) December, 1937.
   (*d*) *Building*, November, 1937.
   (*e*) *Architectural Design and Construction*, March, 1938.
   (*f*) Plans and interior (ABN), November 26th, 1937.
   (*g*) Sketch of exterior (AJ), March 4th, 1937.
   (*h*) Plans, interiors and exterior (B), November 5th, 1937.

44. PRINCES.
   (*a*) Sketch of portion of exterior on theatre programme, 1933.
   (*b*) Photo of interior (AA), 1912, vol. 42.
   (*c*) Photos of interior and exterior (P).

45. PRINCESS.
   (*a*) Exterior as in 1851 in Errol Sherson's *Lost London Theatres*.
   (*b*) Interior after reconstruction, 1880, in *Sporting and Dramatic News*, November 13th, 1880.
46. QUEENS.
47. REGENT.
   (*a*) Plans, interiors and exteriors (AR), 1901, vol. 9, page 69-72.
48. ROYALTY.
49. SADLER'S WELLS.
   (*a*) *Sadler's Wells Souvenir*, 1931.
   (*b*) (ABN), January 9th, 1931.
   (*c*) (B), 1931.
   (*d*) Photos of extension in *Architectural Design and Construction*, March, 1939.
50. ST. JAMES.
   (*a*) Sketch of exterior in *Souvenir of Theatre*, 1900.
   (*b*) Sketch of exterior in *Old and New London*, vol. 4, page 194.
   (*c*) Five interiors (NBR).
51. ST. MARTIN'S.
   (*a*) Interiors and exterior (AJ), December 27th, 1916.
   (*b*) The same (AR), 1916.
52. SAVILLE.
   (*a*) Plans, interiors and exterior (ABN), August 28th, 1931.
   (*b*) The same (AA), (AI), (AR).
53. SAVOY.
   (*a*) Sketch of exterior (ILN), October 15th, 1881.
   (*b*) Sketch of interior, *The Graphic*, December 17th, 1881.
   (*c*) Interior, exterior and Foyer, *Sporting and Dramatic News*, October 29th, 1881.
   (*d*) Photos in Morton Shand's *Modern Theatres and Cinemas*.
   (*e*) Recorded in (AI), June, 1930.
   (*f*) Recorded in *Building*, 1929.
   (*g*) Plans, exterior and interiors (B), November 1st, 1929.
54. SCALA.
   (*a*) Two interiors (B), December 2nd, 1905.
   (*b*) Plans and interiors (AJ), January 7th, 1925.
   (*c*) Interior in Kinsila's *Modern Theatre Construction*, page 203.
   (*d*) Exterior and interior of Old Prince of Wales in *The Bancrofts*.
55. SHAFTESBURY.
   (*a*) Exterior reproduced in *The Evening News*, April 19th, 1945, in the series "Hitler passed this way."
56. STOLL.
   (*a*) Exterior in *Stage Year Book* for 1912.
   (*b*) Exterior and photos of Foyer (AJ), March 6th, 1912.
   (*c*) Interiors and exterior (AA), 1912, vol. 42.
   (*d*) Auditorium during performance, *Picture Post*, April 10th, 1943.
57. OLD STRAND.
   (*a*) Illustrations of entrance and auditorium reported in *Theatre Notebook*, No. 2, pages 18-19.
58. STRAND.
   (*a*) Photos during construction (AJ), April, 1905.
   (*b*) Photo of exterior (C).
   (*c*) Photographic record (P).
   (*d*) Photo of ceiling in *The House of Whitbread*, 1937.

59. TERRY'S.
   (*a*) Plans, exterior and interior, *The Building News*, August 27th, 1886.
   (*b*) (B), October 29th, 1887.
60. VAUDEVILLE.
   (*a*) Plans and photos of old and new buildings (AJ), March 10th, 1926.
   (*b*) Interior, 1870, in ? *The Graphic*, May 14th, 1870; reproduction of same in *Souvenir of Jubilee of Theatre*, 1920.
   (*c*) Plans of new building (B), March 19th, 1926.
   (*d*) Interiors and plans (AA).
61. WESTMINSTER.
   (*a*) Interior (ABN), October 9th, 1931.
62. WHITEHALL.
   (*a*) Plans, interior and exterior (B), October 3rd, 1930.
   (*b*) The same (AJ), November 5th, 1930.
   (*c*) Plans and interior (ABN), January 9th, 1931.
   (*d*) Views of changing room, auditorium, and proscenium, *The Sphere*, October 4th, 1930.
   (*e*) Recorded in *Building*, October, 1930 and (AI), November, 1930.
63. WINTER GARDEN.
   (*a*) Exterior in *The Stage Year Book* for 1912.
   (*b*) Interior reported in *Theatre Notebook*, No. 3, page 36.
64. WYNDHAM'S.
   (*a*) Sketch of exterior by the architect in *Sir Charles Wyndham* in the series "Stars of the Stage."
   (*b*) Four interiors including one of ceiling (NBR).

DID BETTERTON CHANT?

From a letter from Dr. Gordon Bottomley.

"I am properly excited over the new Note Book, and its query as to whether Betterton chanted. I am pretty certain that he, and Burbage, too, did something that might be called near-chanting—speaking more (but not wholly) for the sense than strict chanting would permit; but regulating the tone in relation to the rhythm, and vocalizing it (that is giving it continuity of tone) more than in colloquial stage-speech of the present day.

At least, that is what I heard the last of Betterton's heirs and line, Barry Sullivan, doing in 1886 in the theatre built for Shakespeare by Charles Calvert (Louis' father) in Manchester."

ON LISTING THEATRES (continued).

ODDFELLOWS' HALL, Loughborough.

In our effort to fill some of the gaps in the story of the early English provincial theatres we have pleasure in publishing two drawings by Mr. Richard Leacroft, A.R.I.B.A., of a building at Loughborough, Leicestershire, which was erected as a theatre in 1822, and of which the exterior and some features of the basement walls still remain. The old theatre has been reconstructed pretty extensively within and is now known as Oddfellows' Hall.

The alteration of the interiors of so many of the earlier English theatres has lost us much information, but the early character of a building often remains in a detail here and there, which when related with details in other similar buildings enables a general picture to be gradually built up. In this way the form of the provincial playhouse of the eighteenth and early nineteenth centuries is becoming clearer step by step. To this clarification Loughborough makes an interesting contribution.

Though the date of the building is 1822, the resemblances in ground plan to the theatre at Richmond, Yorkshire, built in 1788 are considerable. Both buildings are simple rectangles in conception, both contain a vestibule at one end, and in both the remainder of the space is divided more or less equally into stage and auditorium.

Under the stage an especially interesting similarity is seen between the existing walls at Loughborough, and plaster traces under the floor joists of the stage at Richmond. The basement of the Richmond building was entirely reconstructed about the middle of the nineteenth century, when it was decided to turn the theatre over to other uses. The pit was removed and all the original internal walls below stage level. Certain signs of these are still left, but any confirmation of the slight evidence conveyed by the signs is welcome. Here Loughborough is of great assistance.

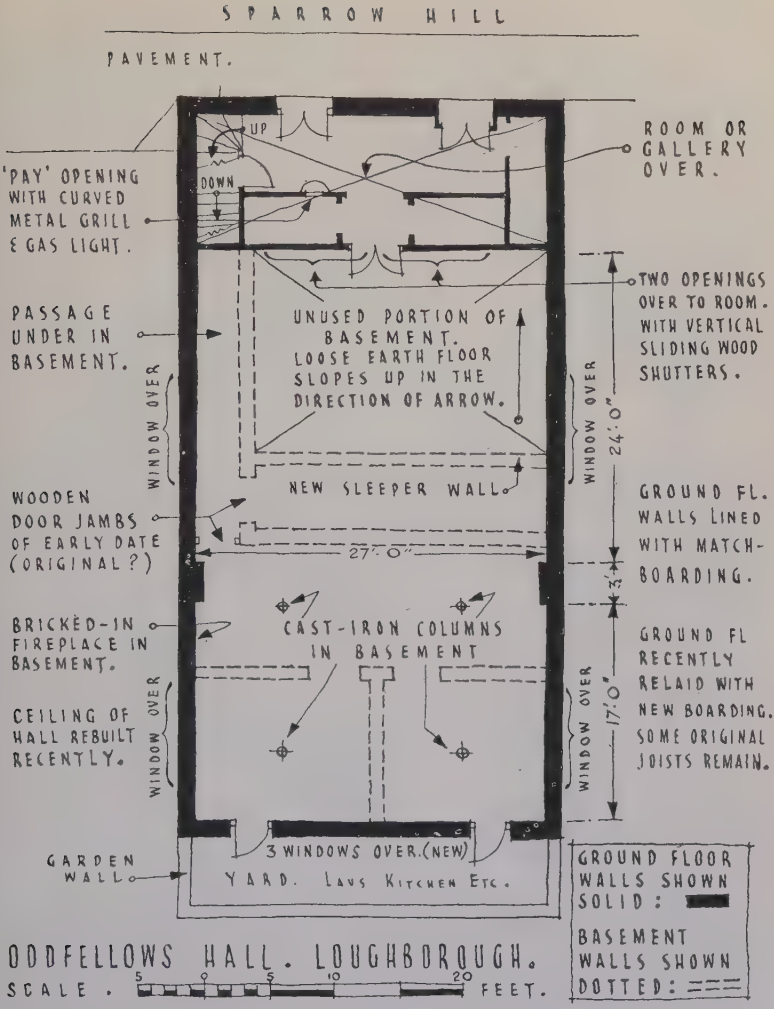
It appears that although the stage at Richmond contained traps—the traditional two corner traps and a grave trap—yet a wall ran across under the stage from side to side at a position about half-way back. The understage was therefore not used as an unbroken space for machinery ; the farther part was walled off. For what purpose ? Since no sign of dressing-rooms is to be found at Richmond, the question arises whether this back space under the stage was used as dressing-rooms, and some confirmation seems to be offered since it appears that this back, or walled-off, portion of the understage was again subdivided by a central wall into two parts presumably to form a dressing-room for men and one for women. The two parts were reached by stairs at either back corner of the stage.

At Loughborough, walls exist in the stage cellar in just the positions indicated at Richmond. In the adjoining plan the back of the building, once containing the stage, is shown at the bottom. About 20ft. from this end is a wall, spanning the theatre and containing a doorway with wooden jambs of an early date, at the reader's left-hand end. This wall would appear to mark the original position of the stage front and to have divided the machine-room under the stage from the pit. It appears from other evidence to be a traditional feature of many such theatres of the period and earlier.

The space under the stage behind this wall is seen to be divided exactly as above described—that is by a cross wall about the middle and a short longitudinal wall dividing the end space into two rooms. Either room has a doorway leading to the machine-room. On the analogy of Richmond we might expect also to find signs of stairs in either back corner leading up to the stage, or at least trimmers in the floor joists where once there had been openings for such stairs.

Passing now through the old doorway into the space under the one-time auditorium, we find again two features of valuable confirmatory evidence. First, though the main space is spanned by a sleeper wall of later date, we see the floor of the space is loose earth and *slopes up* in the direction of the arrow. Here then is the underpart of the one-time pit. No floor is laid over the loose earth, but presumably sloping joists over this excavated earth once bore the boards of a traditional English pit, sunk deep near the stage and rising to the base of the front boxes at the back.

Fourthly, and possibly of greatest confirmatory evidence, is the existence of a passage along the side wall of the theatre running beside this "pit." Along this passage the early pittites had their access to the seats. At Richmond the steps down from the vestibule at the front of the house are still partly traceable in the rubble of a bricked-up opening, but the passage is gone. At Loughborough it remains, and in its wall, at the end nearest the stage (where the adjoining pit was deepest and so offered most headroom) still stands the old doorway by which the spectators entered the auditorium. Signs of a door in an exactly corresponding position exist at Richmond.


SPARROW HILL
PAVEMENT.
UP
DOWN
'PAY' OPENING WITH CURVED METAL GRILL & GAS LIGHT.
ROOM OR GALLERY OVER.
PASSAGE UNDER IN BASEMENT.
UNUSED PORTION OF BASEMENT. LOOSE EARTH FLOOR SLOPES UP IN THE DIRECTION OF ARROW.
TWO OPENINGS OVER TO ROOM. WITH VERTICAL SLIDING WOOD SHUTTERS.
WINDOW OVER
WINDOW OVER
24'0"
NEW SLEEPER WALL
WOODEN DOOR JAMBS OF EARLY DATE (ORIGINAL?)
27'0"
GROUND FL. WALLS LINED WITH MATCH-BOARDING.
3'
BRICKED-IN FIREPLACE IN BASEMENT.
CAST-IRON COLUMNS IN BASEMENT
GROUND FL RECENTLY RELAID WITH NEW BOARDING. SOME ORIGINAL JOISTS REMAIN.
CEILING OF HALL REBUILT RECENTLY.
WINDOW OVER
WINDOW OVER
17'0"
3 WINDOWS OVER.(NEW)
GARDEN WALL
YARD. LAVS KITCHEN ETC.
GROUND FLOOR WALLS SHOWN SOLID:
BASEMENT WALLS SHOWN DOTTED:
ODDFELLOWS HALL. LOUGHBOROUGH.
SCALE. 5 0 5 10 20 FEET.

PLAN OF GROUND FLOOR AND BASEMENT OF ODDFELLOWS' HALL, LOUGHBOROUGH, MEASURED AND DRAWN BY RICHARD LEACROFT, A.R.I.B.A.

EXTERIOR OF ODDFELLOWS' HALL, LOUGHBOROUGH,
DRAWN BY RICHARD LEACROFT, A.R.I.B.A.

So then, though perhaps the plan of Loughborough offers little positive information as it stands, yet taken together with other threads of information it becomes a document illustrating at least four major points about the traditional lay-out of the early English theatre.

Above the floor at Loughborough modernization has taken place to a far greater degree. But there still exists, facing the stage, an arrangement which may well have originally been the skeleton of the Georgian front boxes, and above these is an upper room or "gallery" with the curious feature of two openings in the wall, fitted with sliding shutters as if to allow of use as upper boxes upon occasion. How common a feature of the theatre of the time such shutters were is not known. They may be later additions.

Information in other directions about the history of this theatre at Loughborough is scarce. Perhaps our readers will be able to fill some of the gaps. The building is mentioned in *A Topographical History of the County of Leicestershire*, by the Rev. J. Curtis, 1831; and in 1848, Kelly's *Post Office Directory* records its building in 1822, and its then "recent" purchase by the Oddfellows for a meeting house. A 1925 note mentions the purchase by the Manchester Unity of Oddfellows as taking place in 1856. R.S.

The following are additions and emendations to the previously published lists.

LIST A (LONDON THEATRES).

ASTLEY'S (vol. 1, p. 17).

Mr. Barry Duncan adds a rebuilding in 1862, involving an entirely new interior without arena for the first time. Re-opened as Royal Westminster under Boucicault. (*Illustrated Times*, 7/2/62, view of interior; *Illustrated London News*, 27/12/62). Further to Mr. Stone's mention of the fire of 1841 and of Batty's re-opening afterwards (T.N., vol. 1, p. 51), Mr. Duncan writes that he possesses an Astley's playbill for 7/6/41 on which is a note in a contemporary hand: "Tuesday, June 8th about 3 or 4 o'clock in the morning was burnt to the ground." Another bill dated 24/4/43 is for the second week of Batty's re-opening after the fire. This proves Mr. Willson Disher's date of 1843 to be the correct one.

Erratum—SITES IN LINCOLN'S INN FIELDS (Vol. 1, p. 35).

Concerning Wilkinson's re-labelling of his print of a theatre here, line 9 from bottom of page, *et seq*, should read: His second label is correct in stating that it was Gibbon's Tennis Court, but wrong in saying that it was "in 1695 again opened by Betterton's Company." There is a confusion here with Lisle's.

LIST D.

(PROVINCIAL THEATRES OF WHICH ONLY A SHELL REMAINS).

STAMFORD, Lincs. (vol. 1, pp. 4 and 17).

Through the kindness of Mr. Clifford Bax and Mr. H. F. Traylen this interesting building of 1768 (wrongly dated 1766 on p. 17) has been examined. Apart, however, from the fine facade little remains above ground-level of theatrical significance. In the basement are several walls, probably of early date, whose lay-out should be recorded, studied, and compared with those of Loughborough and Richmond. The unexpected item of possible significance is a curious door with a knocker discovered on an internal staircase in the cellar. It is Georgian, of good design, of very light structure, shows traces of green paint and gilding, and seems highly likely to have been one of the original proscenium doors. If so, it is likely to be unique.

KENDAL (Vol. 1, p. 17).

Mr. C. B. Hogan writes: "The theatre here (Kendal's second) was in Woolpack Yard, and was not built until 1790 (*Leeds Mercury*, 2 November 1790:

the Kendal theatre now building 'will be finished by the end of the year')." Our date of 1789 was taken from J. F. Curwen, *Kirkbie Kendall*, 1900, p. 319. Probably the theatre was not ready until the beginning of 1791, when Samuel Butler paid one of his biennial visits to Kendal. A playbill for that year is headed New Theatre, Kendal. This, however, was not the second theatre in Kendal, but the second in the Woolpack Yard. Mr. R. M. Brock has pointed out that the first Woolpack Yard playhouse was built in 1776-7 (Cornelius Nicholson, *Annals of Kendal*, 1832, p. 123). He says that this date is confirmed by the deeds which he has seen. Prior to this Thomas Ashburner built the first known playhouse in Kendal in the Market Place attached to the Football Inn in 1758 (Curwen, *op. cit.*, p. 304). After the second Woolpack Yard theatre closed down in 1823, performances took place in one of the rooms of the Crown Inn, Highgate. On June 22, 1829, Thomas Simpson opened another theatre in Shakespeare Yard. Mr. Brock informs us that John Richardson was the architect and that the theatre closed in 1834, and was converted into stables.

LEICESTER (vol. 1, p. 17).

Mr. Beales contributes the following additional information: "This was the third building to be used as a theatre in Leicester, situated in Horsefair Street. It was enlarged and re-decorated in September, 1837, at a cost of £3,000. The seating capacity was then 2,000. Medallions were designed by Mr. Earle. The drop-scene showed a view of the ruins in Bradgate Park. The builder was Mr. Bland and the Architects Messrs. Arthur Sullivan & Co.

Mr. Richard Leacroft sends the following notes concerning the three theatres in Leicester—(*a*) Bass's Building in Haymarket, 1750 to (?) *c.* 1863. (*b*) The New Theatre, Market Place, 1800 to 1836. (*c*) The (present) Theatre Royal, 1836.

(Readers will perhaps be specially interested in the note under 1847 from Billson's *Memoirs*, and share our regret that so promising a scheme was never carried out).

From *Notes illustrative of the Drama and other popular amusements by William Kelly*, 1865.

Spring, 1750. Mr. John Bass erected a building in the Haymarket, called at first, the Assembly Rooms, but afterwards known as the Old Play House, and which, although it had long been directed from its original purposes and served, in part, the baser use of a store room for hay and straw, was only removed a year or two ago, during the Eastgate improvements.

At a Common Hall, held on February 9th, 1750, the Corporation agreed to allow Mr. Bass to erect four or more columns upon the ground belonging to the town at the East end of his land, he paying for the same an annual rent of one shilling, and upon these columns the floor of a portion of the Assembly Rooms was supported. Mr. William Gardiner, in *Music and Friends* (vol. 3, p. 41) describes the room as being fitted up with "boxes, pit and gallery," and says "our townsman, Chamberlain, a basket-maker living near the East Gates, was a clever facetious fellow, who occasionally convened a company of comedians at Leicester. He was an amateur actor, as well as being manager . . . and a patron of art, invited young aspirants to the stage to make their debut in Leicester." In this "Cockpit" of a theatre Mrs. Siddons, who then had not achieved any eminence in her profession, appeared with her husband in 1778.

The "new theatre," together with the present "Assembly Rooms," at the upper end of the Market Place, was erected just half a century later—the theatre having been opened in March, 1800, with a prologue written by Mr. Henry Carter . . .

This theatre was removed in 1836.

From *Leicester Memoirs of James Billson*, 1924.
"Outside the gate and facing it was a small circular mound of earth generally known as the Round Hill or the Bare Hill, John Bass who in the Spring of 1750 built upon this site . . ."

1799. A new theatre built, described by Curtis as being very small "built entirely of brick and so extremely plain in its exterior that it nearly approaches meanness. It holds about £70 when well filled."

The new Leicester theatre was opened on March 17th, 1800. This theatre pulled down in the Spring of 1836—present Theatre Royal, long known as "the New Theatre" was then built. Architect—William Parsons, the County Surveyor—put up in six weeks. Opened September 12th.

1847. The Museum Committee of the Leicester Town Council entered into negotiations for the purchase of the theatre—but it was found that the alterations involved to fit it for a Museum would involve too great an expense.

From *Pigot and Co.'s Commercial Directory of Derby, Leicester, Nottingham, and Rutland.*
1828-29.—"a commodious theatre."

1831. Leicester—a commodious theatre, Market Place. F. Raymond, manager.

From Kelly's Post Office Directory.
1848. Leicester. The theatre a pretty and compact building situated in Horsefair Street, is open at the Races and occasionally at other periods. Lessee, Charles Gill.

1925. Leicester Theatre Royal. Interior thoroughly restored 1873—re-decorated and re-seated 1881, 1904, 1906, 1911.

Present condition of theatre.
Front elevation is believed to be the original.

Back stage. The theatre has two fly floors a side, and a paint frame across the back of the stage—the frame still works on a wooden drum.

First set of "Grooves" at lower fly floor level—some 3ft. 6in. to 4ft. from rear of proscenium wall still in existence.

It is hoped to arrange for complete measured drawings and records to be made of the theatre; so far no records or plans are available.

PERTH, Scotland.
Atholl St. Theatre built 1820 (a. Heiton), became clothing factory 1857, now occupied by book-binders. For previous theatres in Perth see Peter Baxter, *Drama in Perth*, 1907.

WORTHING.
B. 1807 (a. Messrs. Hides). Closed 1855. Now grocery warehouse. See Mary T. Odell, *The Old Theatre, Worthing* and *More about the Old Theatre, Worthing.*

GRAVESEND.
B. 1807-8. Since 1883 used as Salvation Army centre. See Odell, *More about the Old Theatre, Worthing.*

BURY ST. EDMUNDS.
B. 1819. Closed 1925. Now used as storehouse, upper galleries only remaining.

JUVENILE DRAMA PUBLISHERS - THE DYERS.

By M. W. STONE.

For some reason the plays published by the Dyers have been very much neglected by the historians of Juvenile Drama. Mr. A. E. Wilson, in his *Penny Plain, Twopence Coloured* has little to say about them, and it is believed that a list of their plays has never been published.

Possibly this neglect is due to the fact that so little information about the Dyers is available, but they were quite important people in the trade at the time when Juvenile Drama was changing into the Toy Theatre, and they issued quite a number of excellent plays, specimens of which were thought worthy of being included in the British Museum Collection.

They appear to have started publishing about 1827 under the style Dyer when *The Flying Dutchman* was issued from the 13, Dorset Crescent, Hoxton New Town, address, but some of the sheets of this play are marked Dyer Senior. As many of their plays are undated, it is impossible to say which was the earliest done. Other plays are marked Dyer & Co., I. J. Dyer & Co., Dyer Junior, and various addresses are given from time to time, 109, Aldersgate Street, Featherstone Street, City Road, and Bath Street, City Road.

Their plays were issued in 1d. sheets, printed on good quality paper, and the scenes and characters were well drawn and splendidly coloured, but they were conventional in design, and no pretence of portraiture in the character plates was attempted. A number of their plays were provided with the large 3d. scenes (in addition to the 1d. size) and these were undoubtedly taken over from Hodgson & Co., with whom they must have had a close connection. The late Mr. Mathews was of the opinion that Orlando Hodgson published most of the Dyer plays.

A peculiar feature is the duplication of several of their plays, thus we have two distinct issues of *Pizarro*, their *Forest of Bondy* was taken over from Hodgson & Co., and their *Forty Thieves* is partly the same as Orlando Hodgson's issue of this play. While some of their plays were provided with books-of-words, others are stated on the title sheets as being "Adapted to Duncombe's books," etc., indicating that the full acting version was intended to be used.

Towards the end we find ½d. sheets being issued for *Silver Palace* and *Tom Thumb*, printed on inferior paper and smaller size sheets, and this seems to indicate that the Dyers were feeling the competition of Skelt and J. K. Green, who, with their ½d. sheet plays ruined the trade for the high-class sheets.

A list of Dyer's plays follows, which is believed to be complete.

The Bear Hunters -	Pub. N.D.	*Black Eyed Susan* - -	Pub. N.D.
The Blind Boy - -	N.D.	*Blue Beard* - - -	N.D.
The Bottle Imp - -	1828	*The Brigand* * - -	N.D.
Castle Spectre - -	1828	*Der Freischutz* - -	N.D.
Douglas - - -	N.D.	*Flying Dutchman* - -	1827
Forest of Bondy - -	N.D.	*Forty Thieves* - - -	N.D.
Guy Fawkes - -	N.D.	*Jonathan Bradford* - -	N.D.
Mary, the Maid of the Inn	N.D.	*Miller and His Men** -	N.D.
*The Mountaineers** -	1829	*Old Oak Chest* - -	N.D.
Paul Jones - -	N.D.	*The Pilot* - - -	1828
Pizarro - - -	N.D.	*The Red Rover* - -	1829
Tom Thumb (½d. sheets)	N.D.	*Silver Palace* (½d. sheets) -	N.D.
Warlock of the Glen -	N.D.	*Valentine and Orson* - -	N.D.
Woodman's Hut - -	N.D.	* indicates large 3d. scenes supplied.	

In addition to their plays, the Dyers issued a large number of well-drawn Theatrical Portraits. How long they continued in the business is unknown.

PUPPET THEATRES IN LONDON, 1

By George Speaight.

Theatres specially designed and built for performances by puppets have never existed in the British Isles. But a wide variety of buildings—ranging from legitimate theatres to occasional halls and barns—have been utilised from time to time for puppet shows. It is the purpose of these articles, of which this is the first, to note briefly every building or site in London in which a puppet show has ever been presented. No attempt will be made to discuss the types of puppets used, the titles or nature of the plays presented, or the names of the showmen—all of which may form the subject of future enquiries. The material here presented has been noted in the course of research for a projected History of Punch. Corrections and additional references will be welcomed.

I. The Elizabethan to Commonwealth Period.

Puppet shows, or Motions, as they were commonly called, appear to have been a popular entertainment during this period, and references are to be found from about 1570 onwards; they are frequently referred to by the Elizabethan dramatists (there are about a dozen references by Shakespeare), but these are generally in the form of vague poetical or satirical similes and hardly ever give any real information about actual performances. The following places of performance are, however, mentioned by name:

1. Bartholomew Fair. Held at Smithfield in August.

1614. Ben Jonson, *Bartholomew Fair*, introduces a puppet show. Puppets almost certainly were performing here before the end of the 16th century.

1647. John Warner, Lord Mayor of London, tried (unsuccessfully) to suppress the puppet shows at the Fair. From *c.* 1640 onwards references multiply.

2. The Red Bull, St. John's Street, North of Smithfield.

1599. At a puppet play here a gallery broke down, six persons were killed and over thirty injured. (*Cal. S.P.*, Aug. 23, 1599). This was probably an inn, hired for occasional performances, and not the Red Bull Theatre which is believed to have been erected (perhaps on the same site) in *c.* 1605.

3. Holborn Bridge. Across the River Fleet, in Holborn.

1643. *The Actors' Remonstrance* complains of "the famous motion of Bel and the Dragon so frequently visited at Holborne Bridge these passed Christmasse holidays, whither citizens of all parts repair."

4. Fleet Bridge. Across the River Fleet, in Fleet Street.

1599. Ben Jonson, *Everyman Out of his Humour*: "They say, there's a new motion of the city of Nineveh, with Jonas and the whale, to be seen at Fleet-bridge."

1605. Ben Jonson, *Volpone*: " 'Twere a rare motion to be seen in Fleet-street.
Ay, in the Term.
Or Smithfield, in the fair."
(referring to a freak tortoise; the meaning of "motion" seems to have been very wide, and it is difficult to define it exactly).

1651. Thomas Randolph, *Hey for Honesty*: "I would H' showed him at Fleet Bridge for a monster. I would have beggared the Beginning of the World" (a popular puppet play).
This was evidently a popular pitch for shows and freaks of all kinds.

5. Paris Garden. On Bankside.

1592. Thomas Nashe, *Strange Newes*: ". . . a booke cald his Paraphrase upon Paris Garden, wherein hee will so tamper with the interpreter of the

Puppits . . ."
This place was chiefly famous for its bear baiting; the above reference does not quite constitute final proof that puppets were also shown there.

6. THE ROSE. On Bankside.

No legitimate theatrical performances were given here after 1604, but according to T. Fairman Ordish, *Early London Theatres*, 1894, it "was apparently used for occasional exhibitions of the ruder kind—fighting and sword display, and puppets. The last notice of such is in 1620." I have not yet traced the original references for these. The building had been pulled down by 1622.

From these few chance references some idea of the puppet shows of the period can be built up. They never performed in the larger "human" theatres; they were found at fairs, at inns, at busy street corners, or they shared the bill with performing animals or natural freaks. The puppet theatre was light-heartedly patronised by all classes except the Puritans, but it was essentially the drama of the common people.

(*We hope in a later number to publish a further note of London Puppet Theatres in the Restoration and Georgian periods together with a map showing the location of these and of those mentioned in the article above*).

GEORGES JACOBI AND THE ALHAMBRA BALLET.

BY KATHRINE SORLEY WALKER.

The Alhambra Theatre had been interested in the production of operettas and ballets for less than a year when Georges Jacobi was appointed its Musical Director in 1871. Before then it had changed from being the "Panopticon of Arts and Sciences" in 1854 to supplying music-hall entertainment in 1870, and the new policy, launched in April 1871, was forced on the management by the loss of their music-hall licence following some riots at the end of 1870.

Before this appointment, Jacobi's career had not touched on ballet. Born in Berlin on 13th February, 1840, he had begun his violin studies under the brothers Edward and Leopold Ganz. At nine years old he was transferred to the Brussels Conservatoire, remaining there until another move brought him to Paris. There he was recommended to Auber, then Director of the Conservatoire, and in 1861, studying under Massart, he won the first prize for violin-playing.

Shortly afterwards, having had experience in the orchestras of several theatres, he became first violin at the Paris Opéra, where he stayed until 1869. Then he went as conductor to the Théâtre des Bouffes where he spent two years under Offenbach's direction. In 1871, when the Franco-Prussian war ended, Jacobi, at 31, was offered the Musical Direction of the London Alhambra.

Before that time his compositions had been limited to three comic operas produced in Paris between 1869 and 1871. The major part of his work was before him, in the form of 103 ballets and divertissements which he was to compose principally for the Alhambra at the rate of approximately three a year from 1871 to 1897.

The conditions governing ballet at the Alhambra were very different from those in force to-day. Productions were spectacular and the large corps-de-ballet, which was widely renowned, was in consequence sure of a prominent place in all productions. Among the leading dancers the most familiar name to us is that of Pierina Legnani. She shared principal roles with Mlles. Pitteri,

Pertoldi and Sismondi. The "hero" of the ballets was always portrayed by a "danseuse travestie," such as Julia Seale, or Mlle. Marie. Purely miming parts were, however, taken by men, and the two best-known names in this connection are Signor de Vincenti and Fred Storey.

The ballets themselves were very much hybrid productions developed from operetta and pantomime. The subject matter was romantic, ranging from fairy-tales to tales of distant lands, or love stories with topical settings. The English inclination towards the literary ballet showed slightly in adaptations from Shakespeare and Walter Scott, but only in such themes as *Midsummer Night's Dream* and *Lochinvar*. They were usually composed in four or five tableaux, and often exploited mechanical devices of the theatre, not only so that the appropriate effect might be gained, but sometimes for the novelty of the device itself. Frequently ballet and divertissement were mounted as interpolations into operettas, burlesques or pantomimes, but it is noticeable that as the years go by they stand more and more on their own.

Of the fairy-tale ballets, one of the most interesting to us at the moment is *The Sleeping Beauty*. This was produced at the Alhambra on 15th December, 1890, with choreography by Leon Espinosa. Legnani danced the role of Princess Diana, Mlle. Marie was her Prince (Hubert), and the Evil Geni was played by de Vincenti. The action followed the English version of the story. Tableau I—the Banqueting Hall in the Palace—combined the arrival of three Fairy Godmothers with the Princess's 15th birthday (a note on the manuscript version of the synopsis frankly states that this is done "in order that the première danseuse should appear in Scene I"). Tableau II showed the Evil Geni spinning in an old gallery of the Palace; the Princess, trying to work the wheel, pricked her finger. Tableau III—only 20 years later—dealt with the Prince's successful efforts to reach the Palace through the magic wood. Tableau IV was the awakening, and Tableau V comprised a bridal festival and a "grand valse of lace and fans."

Titania or *A Midsummer Night's Dream* (produced on 30th July, 1895) was adapted and choreographed by Carlo Coppi, who was responsible for many Alhambra productions. It was compressed into three scenes, but all the characters and incidents seem to be included, and the finale of the third scene must have been particularly spectacular. To quote a manuscript scenario once more, it ends with a "grande danse de Fées et de Follets dans l'air, et grande danse des Invités sur la scène!" This refers to the famous Grigolatis Flying Ballet from the Theatre Royal, Drury Lane, and Titania was in fact danced by Preciosa Grigolatis. *Titania* was one of a number of Jacobi's ballets which were also produced abroad, and it was given at the Deutsches Theater, Munich, on 15th June, 1898.

The remaining type of ballet for which Jacobi composed music was that which used other forms of theatrical apparatus for effects. In *Aladdin* for instance (produced 26th December, 1892) the final scene is the Diamond Garden, and in this we read "a tableau curtain of prisms will be shown, containing 750,000 facets, held together by 24 miles of wire, and illuminated with six kinds of lights—gas, open limes, limes in lenses, arc lights, incandescent lamps, and chemical fires." Such things are now outside our desire for ballet, but at that era they were a passport to success.

It goes without saying that Jacobi's music had the virtues of being tuneful, theatrical, and built round the plot of the ballet for which it was intended, but did not stand consideration on its own account.

In 1897 Jacobi accepted the direction of the Crystal Palace Orchestra, and between then and his death in 1906 he continued composition, although not to the extent demanded of him by the Alhambra Ballet. He was succeeded there as Musical Director by Mr. G. W. Byng.

ANSWERS TO QUERIES.

MRS. CAMPION IN YORK. Professor Sprague has pointed out in reference to my answer in No. 4 to his query on this subject, that the Mrs. Pope who visited York in Race Week of 1792 must have been the earlier Mrs. Pope (Elizabeth Younge) and not the actress whom Tate Wilkinson advised about Juliet. I am now able to correct my error from York playbills. Mrs. Spencer, as she then was, played with the company in December, 1795, when Wilkinson brought them over from Hull for four nights to entertain Prince William of Gloucester on his visit to York. Mrs. Spencer was still with the company when they returned to York for the regular season in March, 1796. She played Juliet on March 14th, and there is a playbill for the performance in the York Minster Library. She had her benefit on April 9th, but owing to sudden illness was unable to appear. Wilkinson, on the playbill for that date, laments that it was no easy task to supply her place whose merits had been applauded and encouraged for the past five years in Dublin. Her name does not appear in further playbills so that she doubtless quit the company at this time.

SYBIL ROSENFELD.

G. G. BOTTARELLI. As a pendant to Mr. I. Kyrle Fletcher's note on Bottarelli and Casanova, the following, taken from the elaborately annotated edition of the *Mémoires* issued in Paris by La Sirène, 12 vols., 1924-35, may be of interest:

> Giovanni Gualberto Botarelli (et non Bottarelli), né à Florence (ou à Pise), écrivain aventurier, comme Goudar, avait séjourné quelque temps dans le Brandebourg où il s'était rendu coupable de divers larcins. Il avait, par example, dérobé des franges d'or dans la chapelle de Potsdam, et avait été emprisonné pour ce vol à Spandau. Il fut expulsé de Prusse quelque temps après. En compagnie d'un autre aventurier, H. Maubert, il se rendit a Londres vers 1755 (Adelung, *Geschichte der menchlichen Narrheit*, etc., Leipzic, 1786, II, p. 415; *Histoire de la vie de H. Maubert*, Londres, 1761). Il y vécut longtemps et y fit publier une traduction d'Horace en 1757. Un livre sur la franc-maçonnerie (*l'Ordre des Francs-Maçons trahi et le secret des Mopses dévoilé*, 1745), doit être également de lui, comme le dit Casanova (*Biogr. universelle*).

The note is signed G., *i.e.*, Gustav Gugitz. ALLAN WADE.

G. G. BOTTARELLI. Bottarelli "compiled, curtailed, first published" and translated Gamerra's words for Sacchini's *Perseo*, Haymarket, 1774; and in the same year performed the same office for the first publication in London of Metastasio's words for Sacchini's *Nitteti*, Haymarket. Both are recorded in Nicoll's *18th Century Drama*. At the end of the libretto of *Motezuma*, dated from Wardour Street, February 1775, are to be found "Proposals for printing by Subscription several Odes of Horace, translated into Italian verse by G. G. Bottarelli, and set to music by Messrs. Bach, Vento, Giordani, Boroni, Holtzbaver, Barthelemon and others of the most celebrated Italian & German Masters . . . Subscriptions . . . to be taken at Mr. Welcher's in Gerrard Street, St. Ann's, Soho," where could also be had "L'Addio di Londra alla Signora Heinel, Cantata; written by the said G. G. Bottarelli, and set to Music by Signor Tomaso Giordani." This was the dancer, Anna Friederike Heinel (1752-1808); she came from Stuttgart, and from 1767-1781 was dancing at the Paris Opera. In 1772 she danced at the Haymarket in *Carnovale di Venezia* (music by Guglielmi, words by Badini; the latter dedicated the libretto to Heinel). In 1775 she intended to enter a convent. She was famous for her attitudes copied from the antique. I.K.F.

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A QUARTERLY OF NOTES AND RESEARCH

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ADVISERS:

MRS. GABRIELLE ENTHOVEN, O.B.E. C. W. BEAUMONT. M. WILLSON DISHER.
PROF. ALLARDYCE NICOLL. DR. F. S. BOAS. DR. ALFRED LOEWENBERG
THE REV. DR. MONTAGUE SUMMERS. JAMES LAVER. PAUL MCPHARLIN.

EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.
MANAGER: IFAN KYRLE FLETCHER, 12, LANSDOWNE ROAD, WIMBLEDON, S.W.20.

The need for a National Theatrical Library has been the subject of a correspondence in *The Sunday Times*. Mr. Cecil Madden's original proposal to include in it everything to do with the drama and the theatre, both English and foreign, besides books on allied subjects such as films, broadcasting and television, seems to envisage something almost on too vast a scale, but it has been the policy of this journal to advocate the necessity to students and workers in the theatre for a theatrical library in conjunction with a theatre museum. Mrs. Enthoven's work in collecting current programmes, the British Drama League Library, and other libraries with special theatrical interests are certainly important contributions to theatre study, but they are only a beginning. The need is for some research centre to co-ordinate work that is being and has been done, and to concentrate on trying gradually to fill the vast gaps by its own collection of books and other material.

This is all the more pressing because, at present, the theatre is the Cinderella of our museums. Take the instance just brought to light in Mr. Speaight's *Juvenile Drama:* the Jonathan King collection of toy theatre sheets and portraits was left to the London Museum in 1912. Its forty folio volumes were stored away in the basement. Not only was no attempt made to index this valuable acquisition, but it was mislaid. It was discovered just before war broke out since when the Museum has been shut. Is this collection, without which no complete history of our juvenile drama can be written, to moulder unused for another thirty years and more? This cannot have been the wish of the testator, nor is the Museum fulfilling its duty to the public and the tax-payer. The Government has taken over Lancaster House, but surely it can and should provide some alternative accommodation for the London Museum so that it may continue to function instead of having all its exhibits stored away where no one can see or use them.

The other large collection of Juvenile Drama material, the Ralph Thomas Collection in the British Museum, though available, remains un-indexed. A student looking for a particular print or play has to spend hours making his way through the many large volumes, in the maze of which he is left unprovided with any guide whatsoever. Yet the collection has been in the possession of the Museum since 1886! It seems that the museums quite fail to realise the value to theatrical history of the material in their keeping.

Another example of the Cinderella attitude to theatre in our museums is the Enthoven Collection. Here, admittedly, much work has to be done, and will remain to do, in arranging and incorporating new material, but even so the collection is difficult of access, and above all is allowed no quality of *display*. In any modern collection good setting and effective and artistic arrangement are invaluable in stimulating public interest. The theatre above all subjects offers field for display, but the eminently attractive Enthoven material must, it seems, remain boxed, and lack of space is pleaded as justification for our leading London theatre collection to remain hidden.

THE MANUSCRIPT OF WINSTON'S *THEATRIC TOURIST.*

BY CHARLES BEECHER HOGAN.

For the past three or four years I have been engaged on the compilation of a complete record of the performances of Shakespeare's plays from the year 1701 to the year 1800. It is my intention not to limit this record to the London theatres (on which my work is now virtually finished), but to include the provincial theatres of Great Britain and those of America as well.

On the country theatres of the eighteenth century not very much work has been done. Miss Rosenfeld, Dr. Wood, and others have skilfully and carefully widened the horizon of our knowledge of these relatively obscure playhouses and their activities, but the material dealing with them is widely scattered, and has often lain neglected for many generations.

In my pursuit of this material I have lately discovered an item which appears to me to be worthy of notice. It is number TS. 1335.211 in the Harvard Theatre Collection: the original MS. of Winston's *Theatric Tourist*. Its existence was made known to me by the curator of the Collection, Dr. William Van Lennep, and he has generously consented to my making public a description of it.

From this MS. Winston printed, in 1805, his pioneer work, which, sadly inaccurate as it is now known in many particulars to be, still constitutes one of our most important sources of knowledge of the old provincial theatres of England. Those portions of the MS. which he published (in most instances verbatim) Winston has cancelled, with a large X across the page, but by far the greater portion of the MS. he did not publish at all.

The text consists of four numbered notebooks, bound together; the leaves measure approximately 9½ by 7 inches. The first contains 88 pages (wrongly numbered by Winston as 85), the second 90 pages (wrongly numbered as 89), the third 100 pages, and the fourth 62 pages—a total of 340 pages. In notebook IV there are 61 additional pages of drawings and sketches, of which I shall speak more fully below. The MS. is not specifically dated, but of the hundreds of dates which it does contain the latest is almost invariably 1802. I have found a few for 1803.[1]

The published text of *The Theatric Tourist* contains written descriptions, and reproductions of exterior views, of 24 provincial theatres; the MS. contains written descriptions of 280.[2] I give below Winston's own index of the towns in which these theatres were located. This index I have taken the liberty of alphabetizing, and the towns have been given their modern spelling. The names appearing in heavy type are those included in the printed book; there are 23 of these, not 24, since Edmonton does not appear in the index, nor could I find it in the body of the MS. itself. There are also six towns which I have inclosed in brackets, since these also could not be traced in the MS., although Winston has listed them in the index. So far as I could discover, only one town, Skipton, is in the text, but not in the index. This town I have underscored.

1. It may be noted that in the Folger Shakespeare Library in Washington there are two further MS. notebooks by Winston dealing with eighteenth-century provincial theatres, chiefly in the Midlands. These notebooks contain no sketches.

2. A few of the places (Edgware, Peckham, Sadler's Wells, etc.) cannot be classified, perhaps, as strictly "provincial." Winston also includes six private theatres.

Aberdeen
Abergavenny
Alnwick
America (*i.e.*, Philadelphia and Baltimore)
Andover
Anspach, Margravine of [her private theatre at Brandenburg House, Hammersmith. This entry Winston has listed under "M"]
Arundel
[Ashbourne]
Ashburton
Ashton-under-Lyne

Baltimore (see America)
Barnsley
Barnstaple
Bath
Battle
Bedford
Belfast
Berwick
Beverley
Bewdley
Bideford
Birmingham
Bishop's Castle
Bolton
Boston
Bowness
Brecon
Bridgnorth
Bridgwater
Brigg
Brighton
Bristol
Brixham
Bromsgrove
Bromyard
Bungay
Burrows[3]
Burton-upon-Trent
Bury
Bury St. Edmunds
Buxton

Cambridge (see Stirbich)
Canterbury
Cardiff
Carlisle
Carmarthen
Cartmel
Caton
Chard
Chelmsford
Cheltenham
Chepstow
Chester
Chesterfield
Chichester
Chippenham
Cirencester
Clare
Cockermouth
Colchester
Coltishall
Corsham
Coventry
Crewe Hall [Cheshire, private theatre of the Marquess of Crewe]
Croydon
Cullompton

Dalby Hall [Leicestershire, private theatre of Edward Hartopp]
Darlington
[Dartford]
Daventry
Deal
Deptford
Derby
Devizes
Devonport (see Plymouth Dock)
Doncaster
Dorchester
Dorking
Dover
Dublin
Dudley
Dumfries
Dundee
Durham

Eastbourne
Edgware
Edinburgh
Exeter
Exmouth

Falmouth
Farnham
Faversham
Folkestone
Frome
Fulham (see Parson's Green)
Gainsborough
Galway
Glasgow
Gloucester
Gordon Castle [Moray, private theatre of the Duke of Gordon]
Gosport
Grantham
Greenock
Guernsey
Guildford

Hadleigh
Halifax
Harrogate
Hastings
Hawkshead
Hay
Haylstone (*i.e.*, Harleston ?)
Henley-on-Thames
Hereford
Hitchin
Hoddesdon
Holbeach
Honiton
Horsham
Huddersfield
Hull
Hungerford
Huntingdon
Hythe

Inverary
Ipswich
Isle of Man

Keinton Mandeville
Kendal
Kentish Town
Keswick
Kidderminster
King's Lynn
Kington
Kirkby Lonsdale

Lancaster
Ledbury
Leeds
Leek
Leicester
Leominster

Lewes
Lichfield
Lincoln
Liverpool
Londonderry

3. This town I have not been able to identify.

Loughborough
Louth
Lowestoft
Ludlow
Lydd
Lymington
Lynn (see King's Lynn)

Macclesfield
Maidstone
Malton
Manchester
Mansfield
Margate
Market Drayton
Market Place[4]
Marlow
Maryport
Monmouth

Nantwich
Newark
Newbury
Newcastle-under-Lyme
Newcastle-upon-Tyne
Newport (Isle of Wight)
Newport (Monmouth)
Newry
Newtown
Northallerton
Northampton
North Shields
Norwich
Nottingham

Oakham
Okehampton
Oswestry
Oxford

Painswick
Parson's Green (Fulham)
Peckham
[Penryn]
Penzance
Perth
Peterborough
Petworth
Philadelphia (see America)
Plymouth
Plymouth Dock (*i.e.*, Devonport)
Pontefract
Poole
Portsmouth
Potton
Prescot
Presteigne
Preston

Ranelagh [Gardens, Chelsea]
Reading
Retford
Richmond (Surrey)
Richmond (Yorkshire)
Ripon
Rochdale
Rochester
Ross
Rotherham
Rugby
Rye

Sadler's Wells (Clerkenwell)
St. Neots
Salisbury
Sandwich
Scarborough
Sheerness
Sheffield
Shepton Mallett
Shifnal
Shrewsbury
Skipton
Sodbury
Southampton
Southend
South Shields
Spalding
Stafford
Staindrop
Stamford
Stirbich [Fair, Cambridge]
Stirling
Stockbridge
Stockport
Stockton-on-Tees
Stourbridge
Stratford-on-Avon
Strawberry Hill [Middlesex, private theatre]
Stroud
Sunderland
Swaffham
Swansea

[Tamworth]
Taunton
Tavistock
Tenterden
Tewkesbury
[Thetford]
Thornton
Tiverton
Totnes
Truro
Tunbridge Wells
Twickenham
Tynemouth

Ulverston
Uxbridge

Vauxhall [Gardens, Lambeth]

Wakefield
Walsall
Warkworth
Warrington
Warwick
Wells
Weybridge
Weymouth
Whitby
Whitehaven
Wickwar
Wigan
[Wigton]
Wimborne
Wincanton
Winchester
Windsor
Wisbech
Wolsingham
Wolverhampton
Woodbridge
Woolwich
Worcester
Workington
Worksop
Wynne, Sir W. W. [his private theatre at Wynnstay, Ruabon, Denbigh. This entry Winston has listed under "S"]

Yarmouth
York

4. This town I have not been able to identify.

The general plan of the MS. follows no direction of any sort. The entries have little alphabetical or geographical relation to one another, and in and of themselves they are, with only a few exceptions, helter-skelter references to all kinds of miscellaneous theatrical information. In length they vary greatly. Ten full pages are, for example, devoted to Plymouth; three words: "Sep 1791—Hounslow—", to Lowestoft.[5]

In many instances Winston did not publish in *The Theatric Tourist* all the information he included in his MS. The following description of the theatre at Exeter has, I think, considerable interest.

> The Right hand door under the portico to the Boxes the left to the Pit & Stage down 12 or 14 steps turn short into pit & strait on to the Stage—the Dres[g] Rooms are all under the Back of the Stage Man[g][r] & Green Room at the Back of the Stage—(PS Drury Lane). 3 Traps one Small 2 Large house extremely pretty on the plan of old Sadlers Wells. One row of Boxes all round—Slip over Stage door OP L[d] Courtney has a private box—good orchestra holds 90.

A briefer note refers to the little theatre at Devizes.

> Theatre cost near 300 Pounds. Shatford opend but one season—about 9 years ago.[6]

As an instance of notices concerning the history of a provincial theatre which Winston decided to omit completely from *The Theatric Tourist* I may cite those relating to Faversham.

> 1803 Wooden Theatre brought from Margate.[7] This Theatre was brought from Margate about 19 years ago (it cost at first) 500£ it stands on a piece of ground she [Mrs. Sarah Baker, the manager of the Kentish circuit] has taken on lease of Justice Smith next to Miss Gambiers Boarding School, situate at Preston [Street][8]—The Comp[y] for some time play[d] here annually—but lately has come here only once in 2 or 3 years. This Town generally turns out well tho Small the Inhabitants are fond of Theatricals—previous to Mrs. B[aker]s fitting up the present Th. she play[d] in a Barn in the same Street on the opposite side of the way belonging to a Mr. Plane.[9] before & since Mrs. B[aker] first went Mr. Hursts Comp[y] play[d] in this Town but have left it for some years.

That matinees were not unknown is indicated by the following.

> Chelmsford
>
> 1803—July—open
>
> The Race Week they play (Double Salaries) at 11 at noon & again in Evening.[10]

In addition to factual information, Winston has not hesitated to chronicle a good deal of small beer, which is often of an entertaining anecdotal nature.

5. Winston is correct. *The Norfolk Chronicle*, 24 September, 1791, contains an advertisement of the appearance of Hounslow's Company at Lowestoft. *The Universal British Directory*, III., 573, states that "In 1790 a theatre was erected in this town."
6. This theatre was opened on 10 April, 1792. See *The Salisbury and Winchester Journal*, 16 April 1792. On 23 January of the same year *The Journal* published proposals by Shatford and Lee, the Salisbury managers, to rebuild the "former theatre" at Devizes. This was undertaken promptly: on 2 April an announcement appeared that "a commodious theatre [had been] erected."
7. Possibly the theatre which Mrs. Baker opened in Margate (according to Gilliland, *The Dramatic Mirror*, I., 177) in 1784, but which fell into disuse when the Theatre Royal, Hawley Square, was opened in June, 1787.
8. The "New Theatre, Preston-Street" is advertised in *The Kentish Gazette*, 30 October, 1787, as "opening" on 3 November. It is not clear, however, whether this refers to the actual opening or merely to the first night of the current season.
9. This "theatre" is advertised in *The Kentish Gazette* of 13 February, 1773. In the summer of the same year Hurst's Company was at Canterbury, but I have found no trace of its being at that same time in Faversham. Richard Hurst acted for many years with Garrick, and subsequently in Dublin and Liverpool, at which latter place he died in January, 1805.
10. An even earlier notice of matinees is given in *The Chelmsford Chronicle*, 7 March 1777, in an advertisement for the theatre (almost certainly a temporary one) at Saffron Walden. Two performances a day, at two and at six-thirty p.m., were announced.

Two well-known country managers, Watson[11] and Whitely[12], are characterized in such a manner.

> Watson once wrote half his life which he intended for publication—an illness ensued for 6 weeks which brought on a religious fit—& on inspecting what he had written found he had committed so many rogueries he desisted further proceding with it.
> Jemmy Whitely playing Macbeth one night went of[f] the Stage—the Blood the blood, where's the blood says he to the Stage Keep[er]—I've quite forgot it Sir—he without further hesitation began pummelling him in the face—which procures a Bloody [nose ?], the drop of which he caught for his purpose—I told him he would remember another time. A spot is shown here [Worcester] where 'tis said Jemmy Whitely walks—'tis said he visits the Stamford Theatre.

I have already referred to the sketches that appear in Notebook IV. These have been made with what appears to be considerable accuracy. About half of them consist of unidentifiable details of doorways, cornices, etc., but in the main the sketches are carefully named and described. Most of them are in pencil, a few are in ink, and some have been filled in, either entirely or partially, with water-colour. The most interesting part of these sketches is the actual measured specifications which Winston made for nearly all the buildings under discussion. (See the illustration of the Lewes theatre). A few of the sketches in pencil or ink bear casual notations as to the various colours employed on different parts of the buildings.

There are fourteen drawings, mostly of exteriors, that can be identified as such. All of these, with the exception of the theatres at Plymouth Dock and Arundel, formed the basis of the illustrations in *The Theatric Tourist*. The theatres reproduced therein of which no sketches appear in the MS. are: Bath, Birmingham, Edmonton, Grantham, Liverpool, Manchester, Margate, Newcastle, Norwich, Reading, Richmond and Southampton.

As examples of the various types of sketches to be found in the MS., five are herewith reproduced. The first three: the floor plan and the interior of the Plymouth theatre, and the exterior of the Arundel theatre, have in all likelihood never been published hitherto. The fourth: the original sketch of the theatre at Lewes, has been included to show the way in which Winston made and described the measurements and the appearance of the building. A comparison of this drawing with the published print made from it will reveal some discrepancies, generally in the way of making the theatre seem more attractive and well-proportioned that it perhaps actually was. These sketches are (and this is fairly typical of all of Winston's work) considerably more trustworthy than what he eventually fathered in print.

11. John Boles Watson, the manager of the Cheltenham and Gloucester theatres for the generation preceding his death in 1813.

12. James Augustus Whitely, the manger of a famous circuit of Midland theatres in the mid-eighteenth century. He died at Wolverhampton in 1781.

THE WINSTON MS.

We have received from Dr. Van Lennep some photostats of Winston's material on a few selected theatres. The notes appear to date from 1803-4 or a year or two before the publication of *The Theatric Tourist* in 1805. The latest entry is for August, 1803. The enlargement of the Bristol Theatre in 1800 is referred to as having been made three years ago and the new Southend Theatre, opened in 1804, is spoken of as "in contemplation."

Winston's notes on York and Bristol run to several pages. The information he has gathered is set down at haphazard without chronological, or other, order and is frequently repeated. His many abbreviations are not always easy to interpret and his handwriting is sometimes hard to decipher.

Winston was a pioneer in surveying the provincial theatres and it is therefore of interest that in this MS. he sometimes notes the sources of his material. We thus find that his notes on York are almost all taken from Tate Wilkinson's *Memoirs* and *Wandering Patentee*, which he acknowledges as W.M. or W.P., with the volume, and sometimes with the relevant page number. A few sentences are attributed to Mrs. W. or Mrs. Wo. who may be the Mrs. Wood from whom he received information on Beverley. There was an actor named Charles Wood in the York company at the time of the incidents mentioned (1771-6) and she may possibly have been his wife, though this is mere conjecture. Younger supplied information for Dorchester and Wincanton, though whether this was Joseph Younger, the manager of the Manchester and Liverpool theatres, we cannot tell. Bartley and Robert Derby are mentioned in connection with Stamford, Andrews for Henley, and Robson against the note on the granting of the patent at Bristol. A further series of notes on Bristol have the initials I.D. Winston does not appear to have made much use of the obvious source of local newspapers; perhaps these were too difficult to obtain or the search was too laborious. He quotes once from the *Leeds Mercury*. In *The Theatric Tourist* he refers to the *Monthly Mirror*, and among his notes on Harrogate there is a reminder of a paragraph on that theatre in the 1800 volume. References to books include Mark Moore's *Memoirs and Adventures*, 1795, for Bristol; *Theatrical Biography*, 1772, for King's share at Bristol; and *The Agreeable Historian*, 1746, which we have been unable to trace. His notes on Macklin's performances in Bristol are taken, without acknowledgment from Kirkman's *Life*. References to plans are given for the Bristol Theatre of 1766, the Harrogate Theatre of 1788 and the Southend Theatre, but the plans do not seem to be extant.

The Theatric Tourist is frequently inaccurate and one error at least can be found in the making in the MS. Under the date 1764 at York, Winston writes: "Mr. Robertson retird from the stage wrote a piece calld the 'Fragment.'" Wilkinson supplies the date 1764 for the composition of the Fragment, but does not connect it with the actor's retirement. If Winston had read his *Wandering Patentee* thoroughly he would have discovered that James Robertson did not quit the stage until January, 1779.

A somewhat inexplicable entry under York, attributed to the mysterious Mrs. W. reads: "Theatre near Stonegate Dres & Gr Room on level with Shop." None of the York theatres was near Stonegate or associated with a shop. Does this refer to the Star Inn in Stonegate, which is said to have been used by the players for rehearsals? (see Yorks. Architectural Soc., T.P. Cooper, *Some Old York Inns*).

Winston's notes on Bristol are very repetitive and mainly concerned with the various managements and managers, and with the abortive attempt of 1773 and the successful one of 1779 to secure a patent. The following points are of interest:

1746. The old theatre at Stoke's Croft [presumably Power's theatre of 1705] had been converted to Assembly Room. The Jacob's Wells Theatre was still standing but in ruins in 1803.

1766. Opening of the King Street Theatre: "Scenes painted by the late Mr. French. They are executed in a Mastly Style." Winston cites Clarke, Arthur and Powell as proprietors, though the names are given as Powell, Holland and Clarke in the minutes of the proprietors (G. T. Watts, *Theatrical Bristol*, 1915, 72). A list of items referring to the theatre is not dated:

"Green & Gold Lamps.
King Street the Theatre stands in.
Arms Gold.
Building of Theatre yellow.

19 Chandeliers round house—12 Seats in Pit.
Two Rows of Boxes—9 Pillars round.
3 Boxes on each Side & Stage Box parted off for Lads.
Large Green Room.
Excellent Lobbies.
Right hand entr to Box up a very long handsome passage left the Pit."

1769. On the death of Powell, King purchased his share and became part proprietor and sole manager in 1770-1. In October 1771 he sold his share to Dodd.

1778-9. Jefferson (manager) and two others had the theatre from Jan. 1—March 25, 17—, for £300. Another note says that Jefferson commenced in Sep. 1778 and closed 1779. This latter may just refer to one season. It seems likely that for £300 Jefferson had the theatre for a year or more. A fortnight before the expiration of their term Palmer, proprietor of Bath Theatre, offered them £100 for the remaining time which was accepted.

C. July 1799. Lease renewed for term of patent.

1800. Theatre "New filled up—Cieling raisd—lustres added additional Boxes." "About 3 years ago Mr. Diamond expended 3000£ in enlarging and altering the interior part of the House, which is now one of the most compleat & elegant out of London, it hold[s] about £200.

Notes on some of the lesser theatres reveal a variety of fit-ups :

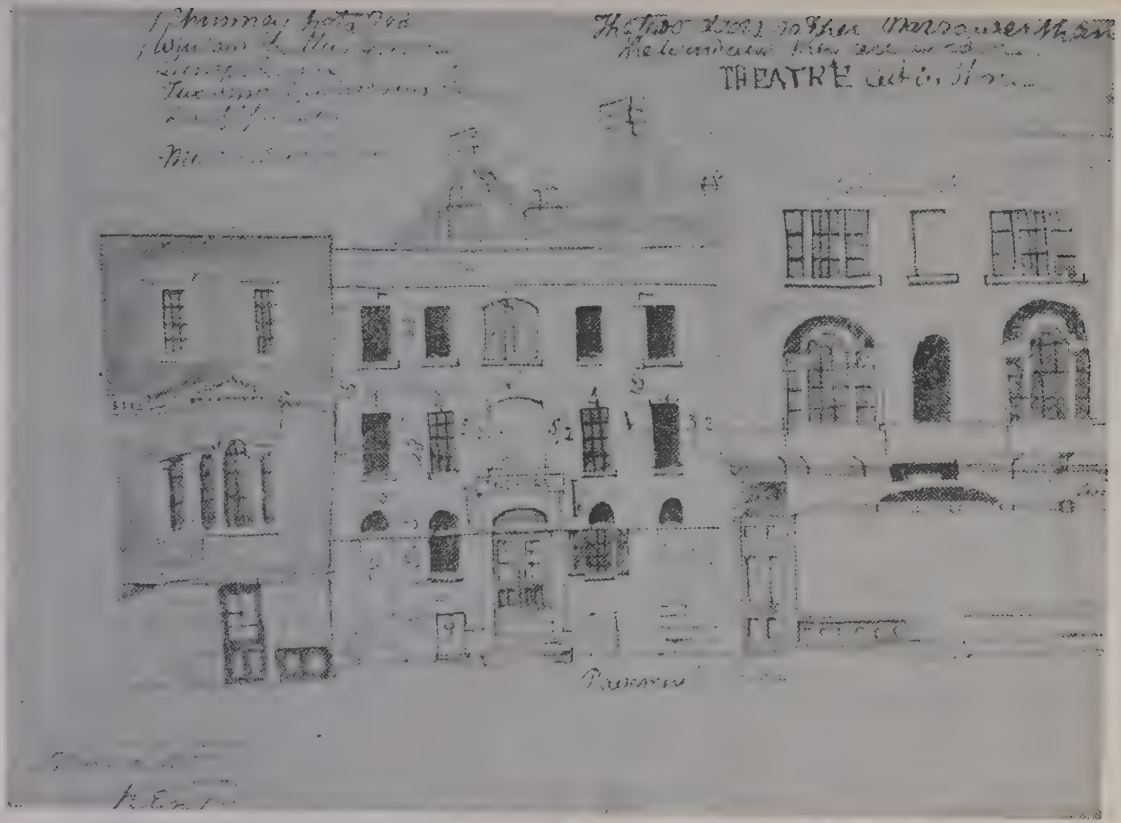
Dorchester, 1799. "Regular Theatre, occasionally a carpenters shop. In the Street leading from the road from Weymouth to Bath—poor Theatre—Shatford—about £20 6 Weeks Bad 3. 2. 1. half p."
Shatford was the manager who had a circuit of theatres in Dorset and Wilts. "3. 2. 1." were the prices in shillings of boxes, pit and gallery, with half price.

Henley. Penley [manager]. "About 30 years ago, was a Barn down White hart yard under the Manm. of one Bayless on his leavg came Johnson & after 1798 Wm Smith who playd in a Malt house. Then came Thorn [Thornton] who built the present Theatre now in possession of Jonas & Penley who come here every Two Years. This is the fourth year of their coming, it is a very indift Buildg down an Inn Yard calld the Broadgates and on our leaving the Stage is pulld down & made a Stable & the aud. part a warehouse, but a very handsome Theatre is to be built in New Street against the next Season—it is a very good Theatric Town & Benefits in general good—play 4 times a Week, hold 25 : charges 8 Guins- 3. 2. 1. half pr- except popular pr-."

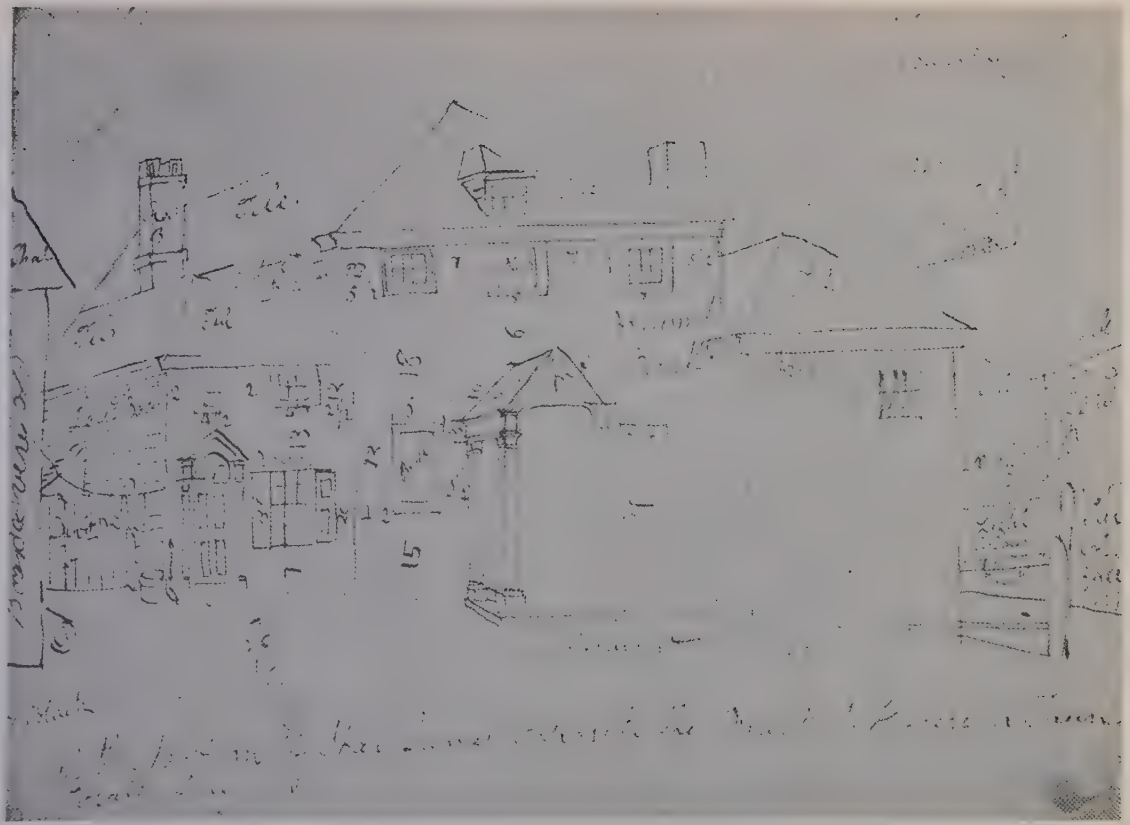
Peckham. Penley. "A wooden theatre bought of Mrs. Baker which she used to travel with to fairs—go there every year—play 3 fair days & every W[?] for a Month afterwards—have very good Business—the house is very neat inside tho shabby without hold 25£—no Ben.—2/6 1/6 1/- half p."
Mrs. Baker was the famous manager of a Kent circuit.

Folkestone. Penley. "Was 30 years a Town that anybody could get sometimes playg in a Barn other times in a Room—Mrs. Baker was the first regular Comy that went there, she built the present Th- a brick buildg Penley bought it of her about 8 years ago enlarged & bautifyd it—goes there every 2 years it is a good Town—house hold 40£—Charges 9 Gn 3—2—1—half p. except popular p-.
And Mate 1779 to 1786."
Mate was manager of the Margate theatre.

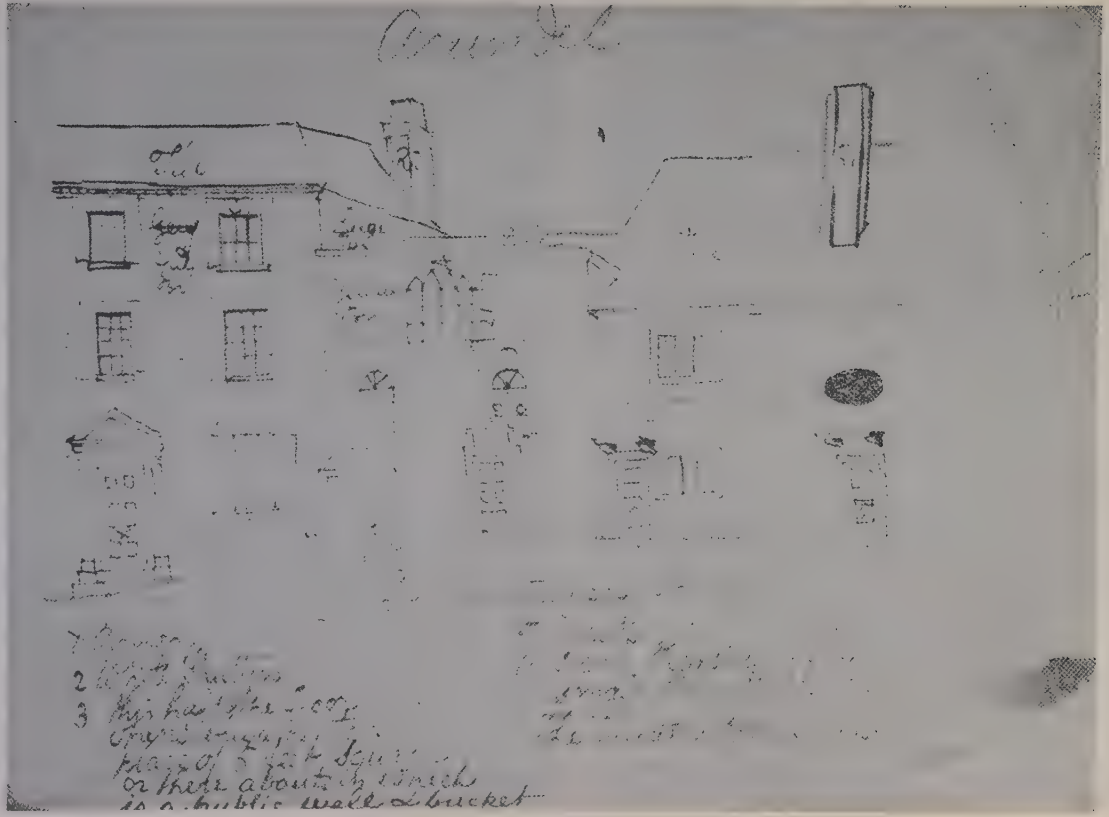
Under Salisbury, Winston notes that soldiers were admitted at half the price of civilians, that the theatre under Shatford's management had been lately enlarged and repaired [the theatre in New Street was opened under



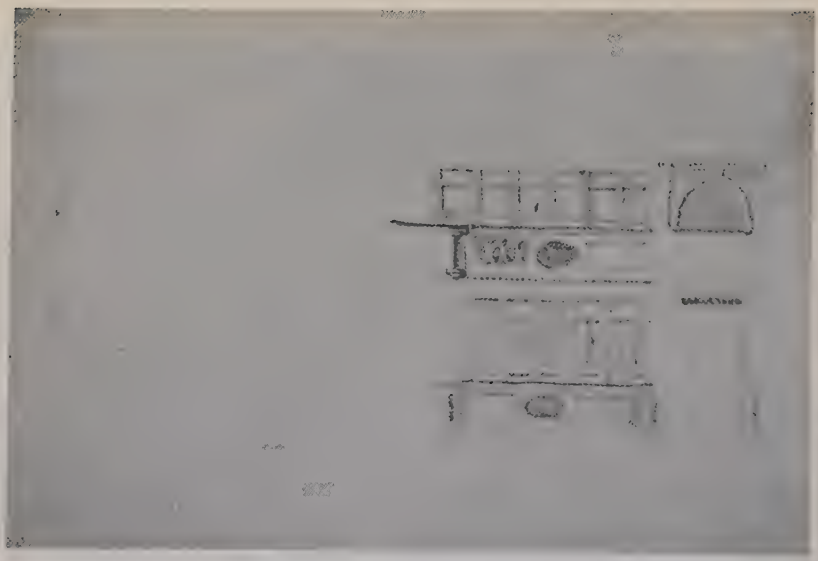
Winston's Sketch of Maidstone Theatre.



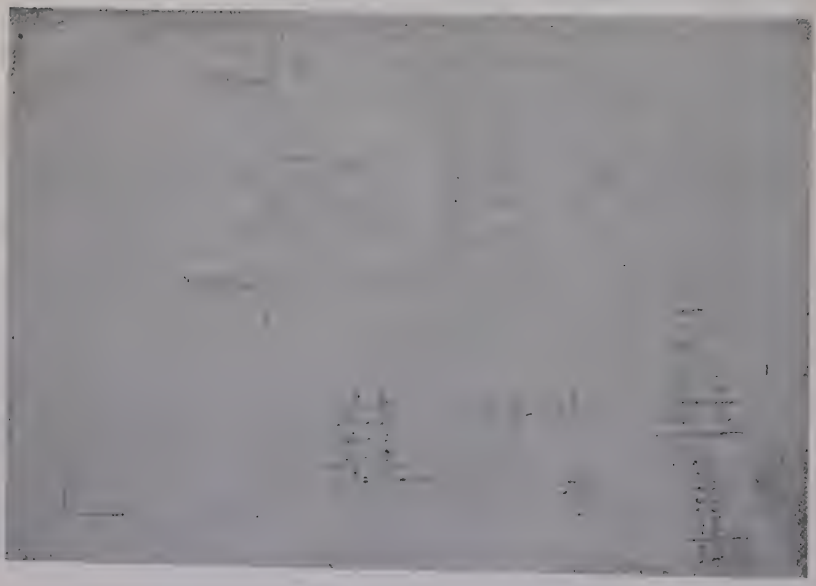
Winston's Sketch for Lewes Theatre.



WINSTON'S SKETCH FOR ARUNDEL THEATRE.



Interior of Plymouth Theatre.



Plan of Frankfort Gate Theatre.

Collins, Shatford's predecessor, in 1777] and adds "Dressing Room-Water runs under Green Room. Scenery & Wardrobe So So."

The entry under Stamford headed Pero [manager] July 1793 has some items of interest:

"Theatre the property of Mrs. Gosle built about 35 Years. Robertson [manager]. it was recond a wonderfully grand place as before that they playd in barns throughout this part of the Country. It is a pretty Th. now & lately we have much improved it by taking away the Heavy pillars & putting in their place small cast Iron ones. business at Races & fair is very good. principal perfs. well rewarded at their Benf. Charges 11 Guineas. The charges here are law as an equivalent for the performers play—Season in Summer holds 60£. Earl of Exeter has private Box his arms under it."

It would seem from this that some tax was made by the corporation on the benefit charges to substitute for the play that it was the custom to give in Restoration and early eighteenth-century times, for the benefit of some city charity. This is an unusual feature.

These quotations will give some idea of the kind of material that Winston supplies. For any particular theatre his jottings may be of interest and value or they may, as at York, have little new to add to our knowledge. Winston is not a reliable authority, but on the other hand he had sources of personal and contemporary information open to him which are now forever closed. On this account future students and recorders of our provincial theatre history will have to take this MS. into account. S.R.

THE WINSTON MS. AND THEATRE DESIGN.

The student of the history of British playhouse construction will ask with eagerness what new information on his own subject is to be found in any newly-discovered manuscript such as this of Winston's for his *Theatric Tourist*.

It will be clear that an adequate answer can only be given after a most detailed study of the original. We are enabled, however, to make some preliminary notes on what is promised in this field through the kindness of Dr. Van Lennep of the Theatre Collection at Harvard, who has sent us the five photographs of the drawings in the manuscript (here reproduced, as already noted in Mr. Hogan's article) and thirteen photostat copies of selected pages of the notes.

On the whole, any new information relative to the construction of the provincial playhouse of the late eighteenth century appears, alas, to be only slight. Concerning some of the theatres about which we should so gladly welcome information, Winston's notes amount only to a few lines—some, even (including apparently Richmond, Yorkshire), only to a mention of the name.

There may be many slight hints which, taken in conjunction with facts we know already, may both gain and give increased information. Only careful perusal and annotation will decide this. And frequently, it seems, we shall be baulked by Winston's preference for a popular personal anecdote about a manager or a player against concrete factual information on the construction of an auditorium. One is greatly disappointed at the fewness of his ground plans. Most usually his physical information is limited to the exteriors of the theatres and to a sentence upon the neatness or otherwise of the interior.

In one instance, however, he goes further than this and gives two slight sketches which, coupled with certain other information, in itself also slight, go towards making something of the picture we seek to re-create of a vanished playhouse.

The instance is Plymouth. We find two unusual drawings both reproduced

here on the last page of our plates. They are unusual in that they vary from Winston's usual subject of a theatre façade. The first is an unfinished sketch of the interior showing the decoration on the O.P. Side Boxes and Proscenium. The second is a very rough plan of the house, figured with dimensions.

Their interest is increased for us because we may link them with a similar sketch plan connected with a document referring to a theatre sale in the Plymouth Municipal Records ([362] 4th Folio "Miscellaneous Papers," 1800 to 1835).

This very slight sketch plan at Plymouth confirms at once the ascription of the Winston plan. The irregular shape of the house is the same, even to the odd cutting-off of the corner of the building at the back left-hand angle of the stage. Moreover, in the sketch at Plymouth there is clearly written the name of the street upon which this wall of the theatre fronted—"Front towards Frankfort st."

The "Frankfort Gate Theatre," as it was known, succeeded a small fit-up in Broad Hoe Lane, Hoegate St. It was contrived by Arthur, a comedian, by converting two unfinished houses, and was opened in 1758. Thus—provided the building had preserved its original arrangements when Winston made his drawing—we may well claim that this is the oldest English provincial sketch-plan known to us, the building itself antedating the Theatre Royal, Bristol, by some eight years.

No dimensions are given on the sketch at Plymouth, but it tells us that the room shown at the right-hand end of Winston's plan was the Lobby, that the rows of seats in the pit, which Winston states were nine in number, were straight, that the largish room adjoining the side of the stage had a staircase in the small sub-division nearest the O.P. Proscenium, that a communicating door existed in the centre of the stage-right wall, that the large room itself appeared to contain two dressing rooms and that the small sub-division at the reader's lower left-hand corner served near the stage as a "Scene Room" and, beyond a division near its further end, as a Green Room. Even these odd facts show how limited Winston's notes can be, for each is a reasonably important point and some—especially those relating to the back-stage arrangement—are scarcely noted by him at all.

In associating the other drawing of Winston's of the side of an auditorium with this plan, one is on less sure ground. In H. F. Whitfield's *Plymouth and Devonport* there is reproduced a plate of the Frankfort St. façade of the building which agrees in substance with the plan. But there is also reproduced in that work a view of the interior (ascribed to Rowlandson) made from presumably the same point as the Winston interior drawing, but dissimilar in many details. No proscenium door or balcony are shown, the decoration on the box fronts is different and the roof is supported by columns from the upper tier, which columns are only indicated in Winston on the lower tier. It may well be that the two drawings show the same house but at different dates, and we already know from the manuscript of the Ipswich Theatre Royal (see *Architectural Review*, Aug. 1946) how materially, and how frequently, the features of an early nineteenth-century theatre interior might be altered. But the true provenance of both drawings needs strictly examining.

At all events this much may be said: we have, in this scattered material on the Frankfort Gate theatre, Plymouth, historical information, positive though as yet insufficient, relating to a theatre built in 1758—the earliest English provincial theatre of which we have pictorial record.

Certain features of this plan confirm its early date and are of especial interest to students. It shows a typically small house with an auditorium in two tiers, containing a straight-sided, round-ended pit surrounded on three sides by the typical continuous tier of boxes. An unusual feature (if one compares with later eighteenth-century houses) is the great difference in depth of the front and side boxes. The stage box is marked as 6ft. 8ins. deep, the neighbouring side box is considerably shallower, since its depth is cut off by the access-corridor—it can scarcely have contained more than two rows of seats. But the front box is marked as holding seven rows of seats in its quite unusual depth of 14ft. 6ins. It is thus only a couple of feet less than the length of the pit containing nine rows (if we subtract the 3ft. 4ins. of the orchestra-well from the 20ft. 2ins. from front box to stage). Such an arrangement suggests, on a smaller scale, the layout of Sheppard's Covent Gardens of 1732 (only twenty-six years earlier) where we see three or two rows in the side boxes and six rows in the strange fan-shaped range of front boxes. This is a very different effect from either the Bristol theatre of 1766 (though this was a comparatively large house) or the more nearly comparable Richmond, Yorkshire, of 1788. These had four and three rows of seats respectively in the front boxes. And as time went on, the late-Georgian and early-Regency playhouse tended to have front boxes no deeper, or only a little deeper, than the side boxes.

Though Wren's Drury Lane of 1673 presumably had also only four rows in the front boxes, it clearly underwent extension at or before the Adams' reconstruction of 1775, for their well-known print shows at least ten rows.

We also know that in Restoration times the King's Box was situated in the front facing the stage and was presumably of sizeable dimensions. It would thus seem likely that, save for the experimental form of Wren's design, the English playhouse of the seventeenth and early eighteenth-centuries had considerably deeper front boxes than those of the later, Georgian playhouse.

Another interesting connection of this little Plymouth plan with the earliest playhouses of modern form lies in the number of its boxes. It is known that Davenant's Duke's Theatre at Dorset Garden (built by Wren in 1671) is said to have contained *seven* boxes each holding twenty people, and the disposition of so small an uneven number has caused speculation. But here we have an early theatre which clearly displays an arrangement of *seven* boxes. It may thus be not unrelated in layout to that first of specially designed theatres which did so much to found the tradition of British auditorium design—just as it is more closely related in feeling to the early Sheppard Covent Garden than the later playhouses of the eighteenth century, which tend all to belong to somewhat further-developed tradition.

This little sketch of Winston's may then not inconceivably be found to supply a link between the arrangements of the Restoration experimental playhouses and the fixed and logical outcome of those experiments which marked the typical Georgian auditorium.

Hence it would seem that careful study of these fragments of information on Frankfort Gate Theatre, with the assembly of all further knowledge on its physical disposition that research can find, may offer a foundation for yet another chapter in the slowly-clarifying story of British playhouse design. R.S.

LATE XVIII CENTURY PLAYS.

BY ST. VINCENT TROUBRIDGE.

(The following brief list gives some additional plays that do not appear in Professor Nicoll's Handlist.)

CROSS, J. C.

Julia of Louvain; or, *Monkish Cruelty*. R.C. 15/5/1797. (*Memoirs of Decastro*. 157. 1824).

DIBDIN, T.

Ba. *The Village Ghost*. Music by Reeve. S.W. 1794. (*Reminiscences of Thomas Dibdin*. i, 189).

P. *The Death of David Rizzio*. Music by Reeve. S.W. ? 1795. (Dibdin, i, 189).

Ba. *The Prospect of Peace*. Music by Reeve. S.W. ? 1795. (Dibdin, i, 189).

P. *The Ruins of Palluzzi*; or, *the Black Penitent*. S.W. ? 1796. (Dibdin, i, 189).

Bal. *Chevy Chace*. S.W. 1796. (Dibdin, i, 190). (Different from later Surrey version at Nicoll XIXth, 1816).

P. *Sadak and Kalasrade*; or, *the Waters of Oblivion*. S.W. 1796. (Dibdin, i, 190).

P. *John of Calais*. S.W. 1796. (Dibdin, i, 190).

Ba. *Jane of Pentonville*. S.W. 1796. (Dibdin, i. 190).

Ba. *The Glazier*. S.W. 1796. (Dibdin, i, 192).

The Pirates; or, *Harlequin Woodcutter*. S.W. 1796. (Dibdin, i, 192).

Ba. *Two Sides of the Question*. S.W. 1796. (Dibdin, i, 192).

SICKLEMORE, ROBERT.

O. *The Cottage Maid*. Brighton. 2/10/1798. Add. Music by Prince. (Porter, *History of the Theatres of Brighton*, 20).

UNKNOWN AUTHORS.

Cora; or, *the Virgin of the Sun*. R.C. 7/1799. (Decastro, 157).

ITALIAN BALLET.
NOVERRE.

Bal. *L'Iphigenie in Aulide*. H[1]. 1792. (Ellis, *Life of Michael Kelly*, 207, 1930).

ITALIAN OPERAS NOT LISTED BY ALLARDYCE NICOLL.

(*Eighteenth Century Drama*, 1700-1750).

Admeto. 8vo. Printed and sold at the King's Theatre in the Hay-Market. 1727.

Caius Marcius Coriolanus. 8vo. Tho. Wood, 1723.

Rodelinda. 8vo. Printed and sold at the Opera-Office in the Hay-Market. 1725.

I.K.F.

ON LISTING THEATRES (continued)

List B.

(Provincial Theatres retaining Evidence of pre-1850 Interiors).

Barnwell, Cambridge (vol. 1, p. 16).

Mr. C. B. Hogan writes: "The quotation from Mr. Ridge's book is misleading. There is little reason to suppose that a permanent theatre existed here as early as 1745: all the evidence seems to point only to booths erected for use at the time of the Stourbridge Fair. The Norwich Company did, however, build a theatre here about 1780 (H. T. Hall, *Cambridge Dramatic Album*, 1868, 80-81), which was demolished in 1806 (C. H. Cooper, *Annals of Cambridge*, 1852, IV, 490). Is the present theatre on the same site?"

Newbury, Berks. (vol. 1, p. 3).

The painted ceiling over the auditorium is a unique theatre relic and should be preserved and recorded. Remainder of internal details removed. Floor is more recent and of concrete and pebble; the raised, wood sections at the sides probably unconnected with the theatre. This building is worth careful study and detailed recording. Date said to be 1802.

List C.

(Provincial Theatres Demolished but leaving Valuable Records).

Richmond, Surrey (vol. 1, p. 4).

Sir St. Vincent Troubridge notes "a drawing of the exterior which forms the frontispiece to *A Celebrated Old Playhouse, the History of Richmond Theatre*, by Frederick Bingham, 1886."

Beauford Square, Bath.

This, the second Theatre Royal, Bath (for the first see vol. 1, p. 4) was built in 1805 by Palmer and decorated by Dance. It was gutted in 1862, and Phipps re-built the interior in the old walls. Though the early shell exists, the theatre is listed in C on account of the interest of the recently discovered original plans by Geo. Dance for the façade and interior scheme in the Soane Collection, and shortly to be published. Prints exist of earlier interior in 1824 (Richard Southern Collection), and of the later in Penley's *The Bath Stage*. Much of Phipps' interior said to remain.

List D.

(Provincial Theatres of which only a shell remains).

Truro.

Façade extant with busts of Shakespeare and Garrick. Assembly Rooms and Theatre built by tontine in 1772. Theatre condemned and demolished 1923. A small section of the frieze is in the Museum at Truro.

Ulverston, Lancs.

Remains of two theatres appear to exist. (1) Daltongate, dates unknown, but probably the theatre which was opened in 1796. Mr. A. W. Holmes writes that it is a two-storey barn-like building now used as a hayloft. Theatre was on the second floor. There still exists a large platform at one end. It was later used as a gymnasium. (2) Theatre St. playhouse. Dates unknown. Mr. Holmes says it was later used as a Dancing Academy, and is now an auctioneer's store room. According to an article in the *Ulverston News*, Feb. 9, 1946, the theatre has been used as a Masonic Temple since 1864.

Previous to these two theatres a barn attached to the White Hart Inn was used.

JUVENILE DRAMA PUBLISHERS.

The Juvenile Drama, a History of the English Toy Theatre, by George Speaight, pp. xiv—352, with 38 illustrations, plain and coloured, published by Macdonald & Co., Ltd., 15s.

The Juvenile Drama or the Toy Theatre. Such is the traditional title of that storehouse of theatrical lore wherein are preserved the scenery and costumes of the pre-Victorian drama, and the student of the adult theatre must not allow himself to be deterred by the childish implications of these two epithets.

Mr. Speaight is a practical man of the toy theatre, and is one of the very few who can put up a convincing performance on the model stage. He offers some useful tips to practitioners of that art, but readers of this journal will be more interested in the way he traces the double line of descent of the Penny Plain print from its birth in the year of the Comet, and his demonstration that the earliest sheets were what we should now call Souvenirs of the Play; although from their price and suitability for colouring and cutting out they were from the first seized upon by the children for exhibition in model theatres, for the existence of which as a schoolroom toy ample evidence has been preserved in the memoirs of men who were grown-up and out in the world before the crucial year 1811.

The first and rarest sheets of Characters and Scenes in the last new play as performed at such-and-such a theatre were too incomplete to permit of any coherent performance by a child. That they were, however, sufficient for the purposes of a contemporary adult producer appears from William B. Wood's *Personal Recollections of the American Stage* where, describing the first production of *Life in London* at the Chestnut Street Theatre, Philadelphia, in 1822, he says this piece was obtained from London with "models of all its scenery, dresses and characters." What can these have been but the familiar scenes and characters?

What would the historian not give for the opportunity of actually seeing, to take a couple of examples at random, the reformed dresses and settings adopted by Madame Vestris in her revolutionary production of *Olympic Revels*, or the flamboyant Rob Roy presented by young Macready before he became an eminent tragedian? You can find these and more in West's sheets, even—if you are curious and know where to look—a contemporary representation of the veritable elephant "who roar'd in *Padmanaba*!"

Not all the early sheets record the names of the performers, but the likenesses are preserved and the portraits can be identified without great difficulty in the fine plates reproduced by Mr. Speaight from Mr. M. W. Stone's collection. Obi Smith's roman nose appears in Sir James Audley opposite page 41; Liston's pug in the sheet from *Guy Mannering* opposite page 56, which also shows the puffed cheeks of Emery as Dandie Dinmont and the gaunt figure of Mrs. Egerton as Meg Merrilies. T. P. Cooke is unmistakable as William opposite page 73 and his Susan is no doubt Miss Scott, but it must be owned there is a great family likeness among the heroines.

The sheets had lost their souvenir character by the time of Queen Victoria's accession, and the halfpenny sheets of (the later) Green and of Skelt were never intended for anything but toys. It cannot be claimed that they contain individual likenesses or represent actual stage productions. They have become purely conventional and imitative, but for that very reason they have preserved the stagey attitudes, the traditional dresses and the stock scenery of a previous generation.

West's and Hodgson's large sheets were almost certainly copied from the actual scenes but, as showing the vitality of the tradition, it is interesting to

compare the engraved frontispieces of XVIIIth century opera scores with Skelt's scenes of fifty or sixty years later. The frontispiece to *Blue Beard* (1798), for example, is hardly distinguishable from Skelt's "Drawbridge and Corridor attached to Blue Beard's Castle," Scene 9, Sheets 9 and 10. The Indian camp in *The Cherokee* (1794) might equally well be the "Wild Spot with a few straggling Huts" in *The Falls of Clyde*, Scene 1.

Besides treating of the large single figures, whether as portraits or as a foundation for tinsel pictures, Mr. Speaight gives interesting accounts of the drawing and preparation of the plates, the colouring, distribution and (alas) consumption of the sheets and finally of the collection of the few surviving specimens, in which last connection it is depressing to learn that in his opinion there are no more than a thousand of the choice early sheets left to be scrambled for by perhaps a hundred collectors. For all that, the faithful hundred will continue to leave no portfolio unturned and no scrap-book unexplored, borne up by the hope that, if they even find one such sheet, the odds are against their having it already and perhaps even in favour of its proving to be a unique specimen.

Although himself a victim of the "obsession," Mr. Speaight has preserved his critical sense and is to be thanked for exploding the tempting but unsatisfactory attribution to Wm. Blake of the sheets signed "W.B." A more important service in his discovery of the existence of the monumental Jonathan King collection—in forty volumes, as compared with Ralph Thomas's ten—for so many years forgotten or mislaid by its official custodians.

We need not concern ourselves here with the decadence of the trade or the progress of its foreign competitors, but for the collector and student the most helpful chapters are those tracing the complex history of the original plates and the successive publishers by whom they were altered, copied and pirated, the useful summary of the few accessible collections among which we hope the Jonathan King Collection at the London Museum will soon be included, and the exhaustive appendices which for the first time provide an adequate framework for us each to hang our private discoveries upon. In this connection the topical allusions contained in the pantomimes still offer an untouched field for research.

Mr. Speaight propounds the pleasing fancy that the war-time speeches of Mr. Winston Churchill, who seems to have now replaced R. L. Stevenson as the patron saint of the Juvenile Drama, were modelled on the heroics of Grindoff or Pizarro! Mr. Churchill certainly did not learn grammar from Skelt, but he could have acquired from him his unshaken confidence in the ultimate triumph of right, as well as the knowledge that on occasions of genuine emotion, to strike an attitude in the bold blood and thunder style is more effective than to make a gesture in the half-hearted manner of a generation that knows not the Toy Theatre.

F. B. BRADY.

DID BETTERTON (and his Successors) CHANT?

BY MOLLIE SANDS.

Professor E. J. Dent,[1] discussing the musical declamation of the earliest Italian operas, reminds us that "in those days people were intensely interested in this problem of musical recitation, both in Italy and in England." Only a few years later we find Pepys, "the cultured amateur musician," getting one of his teachers to write down a musical setting of "To be or not to be" to reproduce Betterton's declamation of those lines. He goes on to say that "it seems probable that on the stage of the seventeenth century there was a borderland between speaking and singing."

That Mrs. Cibber dwelt in that borderland in the eighteenth century seems very likely, especially in view of the fact that she was also a singer, and Dr. Gordon Bottomley[2] tells us the tradition lingered on into the nineteenth century.

This is borne out by a very interesting letter[3] to which Miss Rosenfeld has drawn my attention, giving advice to a young actress as late as the year 1788:

> "The first necessary step is to acquire the true tones of your voice, which must be by moderately articulating in various keys, and this must be your imploy for some time, suppose an hour or two each day. When you think you have ascended as high as you can, and descended the same, without violence to the musical organs, you must then divide your notes in the same manner as if you were learning to sing—one, two, three, etc., till you arrive at your highest note, and then accustom yourself to speak in every one of those tones (for singing is no more than speaking in an elegant mode); this done, descend gradually, from an eighth to a fifth, from a fifth to a third, and so forth, thro' every change, and I will be bold enough to assert that you will have the best modulated voice in the Theatre. Without this attention, remember that monotony, jargon and discord are substituted for harmonious delivery."

Undoubtedly, there are times when speech and song draw very close to each other, remembering their origins. Sometimes composers are pre-occupied with reproducing as closely as possible the rhythms and inflections of ordinary speech. Sometimes, on the other hand, actors aim at giving their speech "continuity of tone," as Dr. Gordon Bottomley puts it. Betterton might have felt at home listening to *Pierrot Lunaire*. The new fashion for choral speech is perhaps not so very unlike "chanting," and the revival of the poetic drama may bring us to a better understanding of the methods of the past.

1. *Opera* (Pelican Special).
2. *Theatre Notebook*, Vol. 1, No. 6.
3. *The York Theatrical Register*, 1788, page 83.

QUERIES AND ADDITIONS.

BOROUGH THEATRE, STRATFORD. Information wanted as to dates of closure as a theatre, and of opening as a cinema. L. H. DAVIS.

THEATRE ROYAL, STRATFORD. Any information concerning the managements, etc. of this theatre from about 1915 onwards would be welcome. L. H. DAVIS.

THEATRE ROYAL, BATH PLACE, WORTHING. I should be glad to know when this theatre was last open, and also the date when it was demolished. L. H. DAVIS.

HARLEQUINADES. To Mr. Kyrle Fletcher's list there should be added *The Exile, as performed at the Royal Theatres*, Tabart, 1809. This item is particularly interesting as it is, I think, a unique example of the "Turn Up" technique applied to a melodrama and not to a pantomime. The note to the title, and the fact that the stage itself is clearly shown in the drawings, unmistakably link this book with the actual theatrical production. It was displayed at the National Book League's Exhibition of Children's Books, and is No. 832 in the catalogue. (See *Theatre Notebook*, p. 46). GEORGE SPEAIGHT.

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THEATRE NOTEBOOK

A QUARTERLY OF NOTES AND RESEARCH

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ADVISERS:

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EDITORS: SYBIL ROSENFELD, M.A.; RICHARD SOUTHERN, 103, RALPH COURT, QUEENSWAY, W.2.
MANAGER: IFAN KYRLE FLETCHER, 12, LANSDOWNE ROAD, WIMBLEDON, S.W.20.

This number, the last of our first volume, is of intent international in flavour. American scholarship is represented directly by an article on puppets by Mr. McPharlin, the great American authority on the subject, and indirectly by Mr. Hodges' consideration of Mr. J. Cranford Adams' book on the Globe Theatre, a book that is one of the most closely reasoned and stimulating contributions to our knowledge of the Elizabethan playhouse that has appeared recently. Mr. Adams' book was published in America in 1943, yet appears to be but little known here after four years, since very few copies are available to the student in this country. Indeed, until recently it was virtually impossible to import books from America; we are glad to learn that the restrictions have now been lifted and, although there may be still some delays before specific volumes are obtainable, a freer interchange between American and English scholars will once again be possible.

From France comes a message from M. Jouvet and a pamphlet from which we extract the main principles of arrangement and reference on which a famous French theatre collection was founded.

The exhibition of the history of Shakespeare production, now touring the provinces before its arrival in London, which Miss St. Clare Byrne has gathered together for showing in the U.S.S.R., illustrates the difficulties that organisers of exhibitions of our theatre history have in obtaining material, because there is no central place where such material may be collected and catalogued or where information may be obtained as to its whereabouts.

Yet we need to encourage such valuable exchanges with other countries enriching thereby both them and ourselves. From similarities, from variations and differences there is much to be learnt, and comparisons, far from being invidious, are often revealing and significant. Thus Professor Dent has suggested that the problem of recitative in acting in England may be illuminated by the example of the relation between actor and musician in France. Mr. McPharlin has written of a conjectural journey to the United States of Mrs. Charke's puppets, but many of our dramatists, players and scene designers also travelled and worked abroad and information about them may turn up in foreign libraries and archives. For instance in a brochure sent us by the Theatre Museum of Denmark we read of the pantomimes of an Englishman, James Price, of whom we would like to learn more, being produced at the Court Theatre. We remember, too, that Inigo Jones spent some time working in the court of Christian IV, and it may be that evidence exists in Denmark as to whether he designed masques thus early in his career.

Our theatre history is but part of the expression of man's dramatic instinct throughout the world. It is, therefore, with pleasure that we welcome the move by the Theatre Sub-Section of Unesco to set up an International Theatre Institute. Mr. Maurice Kurtz writes to us that a theatre experts' meeting

at Paris in July is to study the organisation of this Institute "which would be an inter-professional and international association of theatre artists and craftsmen and founded to facilitate the international flow of acting companies, plays, theatre information." To prepare for the consideration of the draft constitution theatre people are being asked through their respective governments "to write Unesco their opinions and recommendations regarding the nature, the programme and the administrative structure of the International Theatre Institute." These views will be studied and collated into a special memorandum for the conference. For ourselves we hope that the words "theatre information" will cover the history as well as the present activities of the theatres of the various countries concerned. Such an international pooling centre could be invaluable to scholars and students of those theatrical traditions in which present and future have their roots and from which they draw their sustenance.

THEATRE NOTEBOOK AND THE FUTURE.

Our policy for the future has one over-riding idea—that of Extension. That so small and specialized a periodical as *Theatre Notebook* should, in difficult times, have managed to survive, and now to contemplate its third year and its second volume with confidence, is in itself encouraging. Moreover, extension has already taken place from our first eight pages with one small line illustration to sixteen pages with two (or more) tone plates. But it is not enough. We need to extend our circle of subscribers, the size of our numbers, and the activities for our cause.

We have not considered advisable the publication of extra numbers, but we propose immediately to extend further the size of all our issues, with an occasional double number bearing a definite increase in illustrations and dealing at some length with a discovery of considerable interest. Two such numbers are proposed for next year, of which the first will contain some new considerations on Jones and Webb's plans in the Lansdowne Manuscript, No. 1171, together with a facsimile of the entire manuscript, some pages of which have never been reproduced hitherto.

We hope also in our second volume to achieve a slightly better arrangement of page. The strictness of the times still forces us to economise every fraction of an inch of space, but we propose to take advantage of suggestions of various subscribers which we believe will result in better display of the text, increased legibility and a neater appearance when the parts are bound.

We hope to produce during next year four numbers together equal in thickness to the eight of our first two years, and thus to achieve an annual, instead of a bi-ennial, volume.

We look forward to a propitious moment to extend our activities beyond the publication of the *Notebook* to the foundation of a society of subscribers, with a meeting place for discussions and for the planting of seeds for a research theatre collection under the protection of a Board of Trustees, and possessing its own facilities for photographic and other records.

We are deeply grateful for the reception given to the *Notebook* by libraries and learned societies on the Continent and in the United States, and we hope to consolidate and extend such outward contacts. We are very anxious for it to be understood (and for ourselves to understand) that though our first policy, and our most valuable work, is for the theatre of Great Britain, yet the theatres of the Old World, the New World, and the Orient have all close kinship. To have contact with them is not only spiritually invigorating, but since all arts (thanks be to the Powers !) are international, exchange of knowledge may not only extend one's horizon, but enlighten one's understanding of home.

R.S.

THEATRE NOTEBOOK - VOL. 2.
AN ANNOUNCEMENT.

The developments in *Theatre Notebook* during the past two years have been made possible by the firm support of our subscribers. The extensions of our work proposed for Volume Two are based upon the certainty that the same encouragement will be given to a more ambitious programme. The editors find themselves embarrassed by a wealth of material from which to choose the contents of each number. They believe that the usefulness of this journal, the only one devoted to the study of the history of the British theatre, will be seriously impaired unless they are able to publish longer dissertations, more plentifully illustrated, and to choose more lavishly from the material which awaits publication.

The four numbers, which will constitute Volume Two and which will appear between October, 1947 and July, 1948, will each contain twenty pages of text. Nos. 1 and 3 will be special numbers, each containing between six and twelve full-page illustrations. Nos. 2 and 4 will each have at least two full-page illustrations. The title-page and index will be issued with No. 4 and will bring this number up to twenty-six or more pages.

Our friends will recognise that these extensions will make *Theatre Notebook* more expensive to produce than it has been in the past. We have done everything possible to avoid an increase in the subscription during the course of the first volume in spite of the fact that production costs have gone up by about twenty per cent. since the first number appeared. We have decided to continue the policy of asking our subscribers to pay only the bare minimum to cover the expenses of production and distribution. This means that the price of Volume Two, containing in four numbers nearly as many text pages as have appeared in the eight issues of Volume One and many more illustrations, will be twelve shillings and sixpence instead of fifteen shillings as charged for Volume One.

This favourable rate combined with an increase of text and illustrations, can only be satisfactorily maintained if we have the support not only of all our old subscribers but also many new ones who perhaps do not yet realise that a journal exists to further all studies connected with the history of the British Theatre. The editors appeal to those who value *Theatre Notebook* to do two helpful things without delay :

(1) Sign the enclosed Subscription Form and return it, with a remittance for twelve shillings and sixpence, to Ifan Kyrle Fletcher, 12, Lansdowne Road, Wimbledon, London, S.W.20.

(2 Ask for a supply of the prospectus which is being prepared and to distribute these to all who share an interest in the great traditions of our Theatre.

BINDING CASES FOR VOLUME ONE.

Subscribers who wish to have their issues of Vol. 1 bound in green cloth boards, lettered in gilt, should send their copies, together with their names and addresses to :

MESSRS. HARPUR AND SONS,
10, Friar Gate, DERBY.

The cost of binding is 9s. 9d., including postage. This amount may be sent to Ifan Kyrle Fletcher with the new subscription fee.

PHOTOGRAPHS OF THEATRICAL PRODUCTIONS.

I.—HISTORY AND PUBLICITY.

By M. St. Clare Byrne.

These notes on photographic records of theatrical performances are the outcome of recent experience, gained while collecting material for an exhibition designed to set forth in pictorial form an outline of the history of Shakespearian production in England. Whenever possible, original engravings, mezzotints, lithographs, etc., were acquired: the modern section was composed entirely of photographs. The work was jointly sponsored by the Arts Council of Great Britain and the Theatre Section of the Society for Cultural Relations with the U.S.S.R., and the small collection thus formed will be kept together permanently by the Arts Council for the use of serious students of the theatre. Its immediate purpose is, to serve during 1947 as one of the Arts Council's travelling exhibitions, and to be sent on loan to Moscow in April, 1948, as the English contribution to the Tenth Annual Shakespearian Conference of the All-Russian Theatre Society. It is hoped to show it in London in January, 1948.

I expected to find considerable difficulty in acquiring early theatrical prints and engravings, and to find the photographic section more or less waiting ready-made. Actually, the reverse proved true: it was the modern section, the photographs of Shakespearian production in our own time, which gave trouble, and made me realise that the photographic record, which seems so comprehensive and so well secured, may eventually prove more perishable and more liable to complete loss than the early material.

One reason for this is that we have not, as yet, completely assimilated the theatrical photograph as part of the decorative scheme of the domestic background. Are we slightly embarrassed by the actor in costume, except in the print or engraving? Has the portrait of an actor become so completely the presentation signed photograph that we scruple to hang him on our walls unless we may claim his friendship? The fact remains, that the substitution of the photograph for the engraving made it easier and cheaper for me to acquire Garrick as Hamlet in McArdell's 1754 mezzotint than to obtain the modern equivalent for Gielgud's Hamlet or Forbes-Robertson's. We have, it is true, tucked away in albums or battered cardboard boxes, the now somewhat old-fashioned portrait and scenic postcards so popular in the first decade of this century. But apart from these, it is pertinent to ask whether theatrical photographs have ever existed or will ever exist in sufficient numbers, in circulation and as something to be preserved, to give them the same chance of survival as that enjoyed by an eighteenth-century engraving or an early coloured lithograph? Whatever the future prospects of the photograph, in the past the odds have been against it. At present I do not think it is over-optimistic to say that it should still be possible to rescue the near-losses and to consolidate the position for the back years; but failing a deliberate effort and a systematic plan, with some financial support, I believe that much valuable material will almost inevitably be lost.

The theatre uses its photographs for publicity. A few individual managements keep photographic records of productions, but these do not always remain complete: the best specimens tend to be lost, generally by borrowing; and in too many instances one finds that what is most wanted is missing, or that the only items which can be traced are valueless for historical purposes. If a management has no permanent theatre premises the keeping of photographic records is not altogether a simple business nor yet an obvious first

charge on the organization. From 1932 until 1944 the Shakespeare Memorial Theatre, Stratford-on-Avon, bought the copyright of the excellent official photographs taken by Ernest Daniels of Stratford, and sets of some half dozen or more negatives have consequently been preserved for nearly all the productions, together with a valuable series of photographs of settings only. The circumstances at Stratford are, of course, exceptional; but it should be noted that among London managements there are at least two—Tennent Plays Ltd. and H. M. Tennent—that preserve and file all photographs used in the theatre frames during a run. What is much more typical, unfortunately, is that for the early years of the Old Vic the theatre itself has no photographic records, and only oddments for the 1930 decade. This is to be handsomely remedied for the future. The theatre now has its official photographer; and already a volume entitled *The Old Vic in Photographs by John Vickers*, containing some 80 photographs and an introduction by John Burrell, has been announced for early publication.

The search for early Old Vic photographs and for still earlier productions shewed pretty clearly the various difficulties likely to be encountered by the theatrical historian who is anxious, above all, to find the good scenic photograph. These may be roughly summarized as follows:

(i) Productions, as such, never photographed: a few individual portraits sometimes available.

(ii) Photographer's stock untraceable: prints possibly obtainable by advertisement, and possibly suitable for re-photographing.

(iii) Newspaper photographs only available: good in themselves, but not suited to re-photographing, and becoming less so as the paper deteriorates.

(iv) Photographs available only in periodicals: not always easy to trace, as they are not always contemporaneous with the date of production. An interesting example was provided by the search for photographs of Granville-Barker's famous *Midsummer Night's Dream*. Exclusive newspaper photographic rights were granted to *The Daily Mirror*. *The Illustrated London News* published good monochrome reproductions of photographs at the time of production in February, 1914; but its extremely valuable coloured supplement done by the Dover Street Photographic Studios (Polychromide process) did not appear until April 11th, and was consequently not listed by the assistant I had put on the job.

(v) Some groups available but no adequate scenic photographs.

(vi) Prints known: negatives mislaid, lost, not kept because too old; or destroyed in the blitz. Here, of course, one encounters the print that is too faded for reproduction.

(vii) Substantial private collections of photographs, which had been gathered over many years, destroyed in the blitz—as for example Dame Sybil Thorndike's.

Items in categories (ii), (iii) and (vi) obviously run the risk of being lost completely if they are not dealt with soon. Those in (ii), unless they belong to a genuine collector who has provided for their preservation, run every chance of domestic destruction by "salvage." It is with shame and grief that the present writer, as a horrible warning, confesses to acquiescence, under pressure of apparent necessity, in the destruction in 1915 of a small but treasured collection of theatrical photographs, *Play Pictorials*, programmes, souvenirs,

etc. "There was a war on"; and I had no home. For how many more must not that excuse have to serve to-day?

The items with the best chance of survival are those in (iv)—photographs published in the good periodicals, especially the weeklies, such as *The Illustrated London News*, *Sketch*, *Bystander*, *Tatler*, *Ladies' Field*, *Illustrated Sporting and Dramatic*, etc. Their glazed paper stands up well to time; they are all available in the British Museum Reading Room at Hendon; and many of them are accessible in other libraries as well. Specialised theatrical periodicals, published monthly, are not, however, in such good case, though needless to say these and good items from the dailies and the weeklies are generally to be found in the Enthoven Collection. The British Museum sets of *Play Pictorial*, *Playgoer and Society* and *Theatre World* were destroyed in the blitz: the Victoria and Albert Library does not possess any of them: the British Drama League has useful but not complete sets: the Birmingham Public Reference Library has *Play Pictorial* complete except for vol. 2, with the Shakespeare issues separately bound.[1] The margin for official survival, that is to say, appears to be small; and odd items in private hands run the same risk of destruction as the photographs in category (ii)—a risk that is not run to anything like the same extent by the theatrical print, which is "old" and therefore possibly "valuable."

Even on the assumption, however, that this kind of survival margin is adequate, it does not in itself meet the historian's requirements, as in general the newspaper and the periodical are not a primary and independent source of theatrical photographs but secondary and derivative. In exceptional cases the best photographs or the only ones that exist have been taken by a staff photographer; and in this connection *The Times* file which was begun in 1922 should be consulted by the serious student.[2] As a rule, however, the published photograph is supplied either by the play's press-agent from the selection commissioned by the management, or else, by arrangement, through an agency or from the photographer. A few special uncommissioned photographs are sometimes exclusively placed by the photographer, but generally at a later date.

Published photographs are affected by too many imponderables, even in present circumstances, for the history of the theatre to be able to rely on this source. Competition for space, boom and slump in the theatre, and the pressure—or lack of pressure—of world or national events all affect it. It is affected by the notices, and by the amount of topical appeal a particular play is adjudged to possess at the moment, which in its turn is influenced by the popular reputations of the actors and authors concerned, by the skill of individual press and publicity agents, their timing, the selection and kind of photographs they offer, by the personal taste of the photographic editor, and in some instances by page design. Except in the specialized theatrical magazines like *Theatre World*, or the new publication *The Masque* which is "designed to enable playgoers to preserve a complete and decorative record of the most notable productions of the contemporary theatre," the historical record, and what makes it adequate, are the last things which would be considered. And to return to the particular instance—at present Shakespearian stock stands high, but this is not always the case. Barker's *Twelfth Night* had a *Play Pictorial* devoted to it; but not his *Winter's Tale* nor yet his *Midsummer Night's Dream*. *Theatre World*, which caters so generously for the collector of modest means, has published thirteen Shakespeare numbers since 1931, among them two Stratford festivals (1937 and 1946), four Gielgud productions,

1.—I am indebted to Mr. Philip Edwards of the University of Birmingham for this information.

2.—If any particular photograph is not the work of a *Times* staff photographer full references are given which enable it to be traced to the owner of the copyright.

five of the Old Vic, and the 1946 Edith Evans and Godfrey Tearle *Antony and Cleopatra*—a handsome allowance for a single publication, but forcing home by its very generosity the lesson that it is not reasonable for the historian to expect the newspapers and periodicals to do his work for him. His main concern must still be with the original photographs; and what the collecting of this exhibition taught me was, that if he does not concern himself with these documents during the brief period when their preservation is of importance to the managements and the photographers to whom they owe their existence, he will find that many of the items which he most needs will have vanished. Once the negatives have been lost or destroyed he must make his choice from surviving prints arbitrarily selected for a purpose quite other than his own. The photographer may take twice as many photographs as those ultimately commissioned for publicity purposes. Certain of the demands made by publicity and theatre history are coincident—not all; but it is unfair for the historian to lament the inadequacy of photographic records unless he has had access to the total original recording—that is, the photographer's negatives. Subject to the vicissitude of things these will be preserved for a reasonable number of years; but they will not wait the loiterer's time indefinitely. It is perhaps not surprising that so far I have not been able to trace the stocks of such outstanding theatrical photographers as Window and Grove, Ellis and Walery, Foulsham and Banfield, and Lizzie Caswall Smith; but it is a more ominous "you-have-been-warned" that I have been equally unsuccessful in the case of the late Pollard Crowther who only died during the recent war. Information, needless to say, would be welcomed by *Theatre Notebook*.

The earliest scenic photograph I was able to have re-photographed from an actual specimen in the Enthoven Collection shows the cast and the setting of William Poel's 1881 production of the *Hamlet* first quarto, but generally speaking, the scenic photograph does not have to be reckoned with seriously until about the beginning of the present century. Since then the destruction of two wars, as represented by enemy action and domestic salvage, has reduced its chances of survival; and if, as seems highly probable, the negative stocks of many of the earlier photographers have already disappeared, it is now a matter of some urgency for the history of Shakespearian production that as many actual photographs as possible should be rescued from impending domestic clear-outs. It seems likely that much of the desirable early photographic material at present only to be known or guessed at from the periodicals and a few isolated book illustrations will be found preserved at Stratford when the various collections deposited there can be sorted and catalogued. But at present this is admittedly conjecture: what is important is to prevent, if possible, any further destruction of Shakespearian negatives and prints, whether of early or recent date, and to ensure that what appear to be unique but fading or deteriorating specimens shall be re-photographed, if of genuine value, before it is too late. The criteria of "value" are a subject in themselves, and space forbids such digression here; but it is pertinent to remark that the tendencies of modern stage photography are not all uniformly favourable to the historian's purpose, and that unless he puts his needs and makes a case for them by collecting and making continuous and discriminating use of the Shakespeare photographs that accumulate year by year he cannot expect the interests of publicity and history altogether to coincide, nor yet to obtain from this admirable material the full documentary value of which it is capable.

(*to be concluded*).

THE GLOBE PLAYHOUSE.

SOME NOTES ON A NEW RECONSTRUCTION.

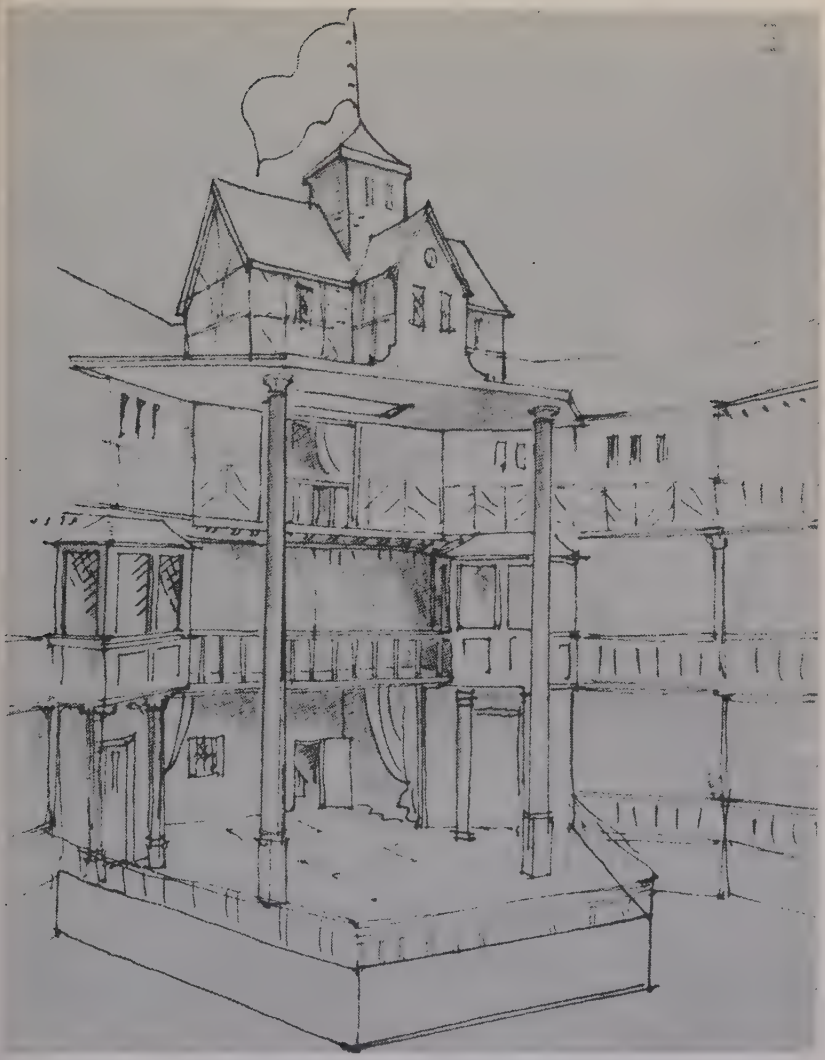
BY C. WALTER HODGES.

Among certain works of scholarship on theatre history, published in America during the war, but which events have prevented being adequately noticed in Britain, is John Cranford Adams' *The Globe Playhouse* (Harvard, 1943). *The Globe Playhouse* is the most thorough-going analysis of the evidence relating to the Shakespearian playhouse that has yet appeared. The plan and structure of the whole book is admirable, the evidence that it presents is altogether fascinating, and Mr. Adams' attempt at reconstruction is extremely persuasive.

I say "attempt" advisedly, not in disparagement of Mr. Adams' fine work, but because the fog of mystery which obscures the physical details of Shakespeare's playhouse has, I believe, been thickened, rather than cleared, by previous attempts to reconstruct it; and I think we should be wise, even now, to hesitate before deciding upon any very hard-and-fast solution. It is the only fault, I think, with Mr. Adams, that he tends to make up his own rules as he goes along, and builds too firmly upon his own arbitrary decisions. To give one example of this: he is quite firm on the point that the Globe was an octagonal building, and his principal witness to this effect is the picture of it on the Visscher map of London. But the Hollar engraving of the Globe shows a circular building—Mr. Adams, therefore, discredits its contribution on a number of counts which, to my mind, are nothing to the point, and puts it out of court. Yet Hollar as a draughtsman-reporter is worth twenty of Visscher any day of the week, and in my view his evidence may not so easily be denied. It would seem that Mr. Topham Forrest's reconstruction showing a sixteen-sided building is reconcilable both with Hollar and with Mr. Adams' very pertinent observations on the difficulty of building curved structures in timber.

However that may be, and whether we accept his ultimate solution or not, Mr. Adams has once and for all—by implication if not directly—relegated to the attic that old, poky hybrid of a mousetrap and a Tudor tea-garden which up till now has been offered to us, in all its rustic simplicity, as the setting for which Shakespeare wrote his plays. Its familiar portrait appeared once again, a short while ago, in the film of *Henry V*; there it all was—the galleried yard; the small, square stage; the "study" behind the stage; the one gallery over the stage; and the roof covering the stage from the tiring-house to its support on the two forward pillars. It is odd that Mr. Adams does not try to discredit the verity of this familiar portrait; indeed, his reconstruction is more or less an elaboration within the same frame. Yet surely the evidence he has collected in this book is sufficient in itself to explode any further belief in such a portrait, which, if it were true, would represent one of the most surprisingly ill-adapted stages in the whole history of the theatre!

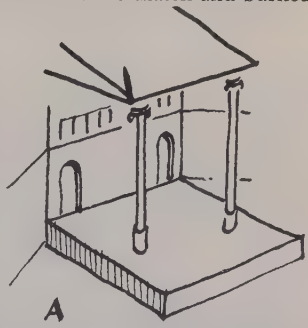
Perhaps the two sketches in the plates reproduced here will give a suggestion of what I mean. Adams does not include among his illustrations a complete picture of his own reconstructed stage, but the first sketch given here (1) was drawn from his ground plans in the belief that it would give a reasonably accurate idea of the work. Note particularly the wedge-shaped stage, the posts before the two flanking doors (Adams brings evidence to show that these would have been richly carved), one fixed door and window in the study, the "tarras" connecting the two window-stages, and, above all, the third and upper gallery. Adams' presentation of the case for this third gallery, and his demonstration of its functions, comprise one of the most convincing and valuable sections of the book. He proves his point up to the hilt; but in so doing he implies, without appearing to realise it, another one of great interest.



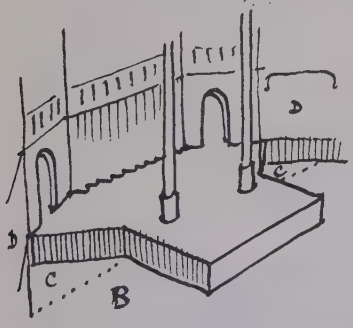
(1) A Reconstruction of the Globe Playhouse Based on Cranford Adams.

(2) Reconstruction with Developments by C. Walter Hodges.

He contends simply that since there was a third gallery, and since the height of all the galleries (being based in this case upon the dimensions given in the Fortune contract) is a known quantity, that therefore the forward edge of the roof over the stage was supported on two wooden columns thirty-two feet high. Now one glance at the drawing should be sufficient to show that this is unacceptable. Not only is it architecturally ugly, but structurally unsound, moreover, if two such long columns could be found they would have to be massive and unnecessarily expensive. A solution, however, immediately presents itself if we allow a simple arch to do the trick—as shown in the second plate (2)—and I would add, since in this reconstruction the stage roof must be a flat surface, that it is probable it would have been used as a practicable platform by the addition of some sort of a balustrade. Perhaps it was from such a platform that the trumpeter "sounded" for the opening of the play; or the cannon fired, whose wadding, in 1613, set fire to the thatch and burned the playhouse down.



It will be observed also in (2) that I have gone a step further than Adams in deviating from the square apron stage that is usually represented. I offer this suggestion mainly as being a solution to the problem of the spectators sitting upon the stage. The evidence for this custom is firm enough and it shows that there was frequently quite a crowd of what are described as "gallants" or stylish folk displaying wealth and position. Where then did they sit? In the small drawing (A) I show a square stage of the "traditional" type, as given in the de Witt drawing of the Swan Playhouse. If this stage were surrounded during the performance by a crowd of "groundlings" (as we are to suppose) where could the stage-sitting gallants place themselves so as not to obstruct the view of the groundlings—who could, I imagine, be very unpleasant about such matters on occasion? Nowhere, I believe; and it may be noted that although there are extant at least four contemporary pictures of small stages of this "apron" type, none of them depicts any spectators sitting upon it. Consider now, however, that when this type of stage was broadened, bringing the two flanking doors farther to each side, as seems to have been the case, then there might have been room for such gallants to sit along the way between the door and the stage (see drawing B). But in this case the area between that part of the stage and the main spectators' galleries (area C in the drawing) would have been a "blind" area for groundlings, who would therefore have avoided it; and an astute management, obviously anxious to please the best-paying patrons, would readily have spent the few shillings necessary to expand this part of the stage a little more, thus making more room for both actors and patrons. The stage would then be carried straight across, and it will now be seen that the gallants on the stage are sitting in the area of the "stage box" (so to speak) on each side of the stage. Now, this box was, as Adams clearly shows, the "Gentlemen's (or Lords') Room"—the place set apart for expensive patrons; it was in fact just the sort of area where gallants would wish to be. It may be objected



that the view from the box would thus be obstructed in the same way as was, in the first instance, the view from the ground; in this connection it is interesting to re-read the well-known passage from Dekker's *The Guls Hornbook* which so fully describes this whole matter: "Let our Gallant . . . presently advance himselfe up to the Throne of the Stage. I meane not into the Lords roome (which is now but the Stages Suburbs): No, those boxes, by the iniquity of custome, conspiracy of waiting-women and Gentlemen-Ushers, that there sweat together, and the covetousnes of Sharers, are contemptibly thrust into the reare, and much new Satten is there dambd, by being smothred to death in darknesse." In other words, there was no longer space enough in the Lords' room for the crowd of fashionable people who now frequented the house, and who were therefore obliged to seat themselves on the stage *in front of* the box. And this to my mind argues that at some Elizabethan playhouses at least (probably the Globe and the Fortune) the stage extended right across the yard; as, in my sketch, I have drawn it.

In this connection there is another point worth considering; Elizabethan plays lay consistent emphasis at all periods upon movement across the width of the stage—enter on one side, A; and on the other, B, etc. Groups of characters will play on opposite sides of the stage on the common understanding that they are far enough apart to be unaware of each other's presence: armies and processions march, chariots are drawn, funerals pass, *across* the stage. It may be argued, of course, that these are paraded onto and around the fore part of the stage, but to have any effect, especially where chariots, coffins and so forth are brought in, at least a reasonable amount of *width* would be essential; and such parades are a strong feature of plays even as far back as *Tamburlaine*. On the other hand there is nowhere in any of these plays any particular requirement for action in great depth, with spectators to be set around on all sides, and, indeed, in practice nearly all Elizabethan plays would actually be difficult to produce, to any great effect, on a stage featuring depth at the expense of width. It is true that the specifications of the Fortune contract call for a stage reaching "to the middle of the yarde" leaving a gap of six feet between it and the spectators' galleries on each side. But, if this were taken literally, without allowing for some fuller explanation which one supposes to have been contained in the "plott," or plan, once attached but long since lost, it would have meant a corridor down each side of the stage of twenty-seven feet deep by six feet wide!—a layout so odd that Mr. Walter Godfrey, in his well-known reconstruction of the Fortune, has assumed, that the greater part of this gap was taken up by part of the tiring house. I suggest that not only is his interpretation correct but that the rest of the "gap" (probably only quite a short distance) was a mere passage leading to and from the ordinary playhouse entrances, *one on each side of the stage*. I believe there is evidence enough to sustain a theory that the layout of the Globe and the Fortune was roughly a half-and-half division between stage area and auditorium; that the entrance doors lay between the two areas so that as you went in you could turn either one way to the auditorium or the other into the tiring house; and that the stage reached not only to the middle of the yard but also *as near as possible to each side of the yard* i.e., to the tiring house walls and to the entrance doors; and that groundlings did not ordinarily block these entrances by standing in the few feet of gangway which led to them along the sides of the stage.

Strangely enough the case for two main entrance doors flanking the stage and serving both tiring house and auditorium does not seem to have suggested itself to students of the Elizabethan Playhouse, reconstructions of which, including the one at present under review, invariably provide for a single entrance facing the stage. There is not one shred of evidence for this latter assumption; indeed, what little evidence there is goes to show that there were in fact two doors, and all the inferences of practice, tradition and common

sense would place them at the flanks of the house, where they would occupy not the best, but the worst, points of visibility, and better serve their own purpose. Indeed, were this so, these same doors could upon occasion be employed in the action of the play (and it is even tempting to suppose, in such a case, that for the tournament scene in *Richard II*, Hereford and Bolingbroke actually did ride into the yard, on the level of the groundlings, fully armed on horseback, from these opposite doors !).

Beside the Fortune contract, which as I have tried to show does not conclusively indicate a projecting—as opposed to a wide—stage, one has also to reckon with the de Witt sketch of The Swan—the only existing contemporary drawing of the interior of an Elizabethan playhouse. This shows a projecting platform stage of the familiar type; indeed it is, more than any other piece of evidence, responsible for the general currency of the projecting stage theory. Yet all modern scholars are agreed that, whatever the merits of the drawing may be in other respects, it lacks many of the necessary facilities for the production of the normal type of Elizabethan play. Moreover, it seems to show a removable type of stage, which, as we know, the Globe and Fortune stages were not. It is also known that the Swan playhouse was a convertible play-*cum*-bull-and-bear-baiting house, a sort of general arena for any kind of show. But the Globe and the Fortune were specialized houses, the only ones of their type during the first decade of the seventeenth century, and the homes of spectacular stage productions; and it would appear that our true appreciation of their general fitness to accommodate the production of plays specially written to fit them has actually been delayed rather than assisted by the discovery of this de Witt drawing, which is in fact probably quite an accurate record, but of a different kind of house !

CHARLOTTE CHARKE'S PUPPETS IN NEW YORK.

By Paul McPharlin.

New York had a puppet theatre from July 25th to November 27th, 1749, housed in a specially constructed room. An advertisement in the New York *Journal* of the initial date heralds "Punch's Company of Comedians . . . thought to be the compleatest of the kind ever seen in Europe." It describes the auditorium as "a large theat[r]ical room next to the sign of the Dolphin (built on purpose) near the Work-House of New York City." The first show was "the whole play of *Princess Elizabeth, or the Rise of Judge Punch*; showing the cruelty of Queen Mary and the intrigues of Bishop Garner, with entertainments of dancing." The doors opened at six, the show began at seven, and front seats cost four shillings, middle gallery ones three, and upper gallery two. The theatrical room was indeed a complete playhouse, if the galleries were such in fact.

As with so many puppet shows of the period, the producer and puppeteers were not named. The programme included an "admirable piece of mechanism" with "sundry histories beautifully represented by moving figures." This makes it sound like a presentation of Richard Brickell and Richard Mosely, who had advertised "Punch's opera, *Bateman, or the Unhappy Marriage*," in New York on September 7th, 1747, "acted by a set of lively figures late from Philadelphia." These were probably the puppets which had appeared, according to a notice in the Pennsylvania *Gazette* of December 30th, 1742, "at the sign of the Coach and Horses, against the State House, in Chestnut Street." Brickell continued after 1747 as a showman; he was giving demonstrations of electricity in 1748, did sleight of hand in 1752, and exhibited "a curious musical machine" in 1755; George C. D. Odell supposes him "a clock-man, and therefore naturally an exhibitor of clock-work," since in an advertisement

in the New York *Mercury* of December 29th, 1755, he billed a mechanical *Bateman* and added that he mended and cleaned all sorts of clocks reasonably. Richard Mosely may have been the puppeteer of the 1742 Philadelphia show; but after the 1747 New York performances his name vanishes; no trace of a Mosely is to be found in puppet shows in England.

Princess Elizabeth, in the theatrical room near the Work-House, was advertised weekly and ran for a month, its producers always unmentioned. On 29th August it gave way to "the play of *Whittington and his Catt*, showing how he was rise [*sic*] from a poor sculling boy, to be Lord Mayor of London, with the cruel usage he received from Marg the cook maid, when sculling under her." The show still included a clockwork entertainment, a *theatrum mundi* labelled "the Athenien [*sic*] Temple of Arts and Sciences." All this was offered "gentlemen, ladies, and others" at two shillings, one shilling sixpence, and one shilling —more usual rates than the double ones at which the theatre had opened.

On September 19th *Whittington* was supplanted by the lachrymose "optic tragedy of the *Babes in the Wood*." On October 9th the play was changed to "the tragedy of *Fair Rosamond*," and finally, on October 17th, "the tragi-comedy of *Maudlin the Merchant's Daughter of Bristol*" began its run with a benefit performance for the "poor debtors now under confinement in the prison of New York."

The repertory therefore included four major plays. Supposing that there was a stock company of puppets which appeared in supporting rôles in every play, there must have been a number of special ones designed to project the leading characters, all together a good-sized set.

Whittington had been a popular puppet play at least since 1668, when Pepys had seen it on September 21st at Southwark Fair and made his classic remark, "how that idle thing do work upon people that see it, and even myself too!" It formed part of the repertory of Powell, of the Little Piazza, Covent Garden, as did *The Babes in the Wood*. *Fair Rosamond* had been played by human actors at Bartholomew Fair in 1734 and by puppets in Panton Street, London, in April, 1748. *Maudlin the Merchant's Daughter* was a flesh-and-blood piece at Bartholomew Fair in August, 1729.

What puppets comprised this company, "the compleatest of the kind ever seen in Europe"? In view of the anonymity of puppeteers, both in England and America, it is difficult to answer with certainty. But it seems quite possible that they were part of Charlotte Charke's elaborate outfit.

The daughter of Colley Cibber had a puppet theatre at the Old Tennis Court in St. James's, near the Haymarket, in 1737-1738. She wrote in her autobiography that it "was allowed to be the most elegant that was ever exhibited. I was so very curious, that I bought mezzotintos of several eminent persons, and had the faces carved from them. Then, in regard to my clothes, I spared for no cost to make them splendidly magnificent, and the scenes were agreeable to the rest. This affair stood me in some hundreds." Illness and an unlucky venture with her puppets in Tunbridge Wells made Mrs. Charke decide to give them up. "I resolved to make the best use I could of my figures without fatiguing myself any further, and let my comedians out for hire to a man who was principally concerned in the formation of them: but business not answering his ends and my expectations, I sold, for twenty guineas, what cost me near five hundred pounds." Because she felt that the purchaser had taken advantage of her, Mrs. Charke did not mention his name. Her narrative, hastily scribbled in her pressing need for money, was not always too clear. "I gave him the privilege, as I had a license," she went on, "to make use of that and my name; which now, whenever I think proper . . . shall always employ Mr. Yeates, who is a skilful person, and one who has made it his business from his youth upwards." This probably means that Yeates, the

puppeteer who occupied the Old Tennis Court in 1739-1740, took over Mrs. Charke's license and used her puppets. The only other show in town in 1739 was Russel's, in Hickford's Great Room, Brewer Street, in which Mrs. Charke was employed at a guinea a day "to move his Punch in particular." She mentioned that these puppets were small and that, after Russel's death, she wanted to buy them, no longer having any of her own. Her own puppets, if they were so fine as she said, would certainly have continued in use by someone. After the burst of activity in Punch's Theatre, January 14th to March 25th, 1740, there are records of puppet shows in Norwich, Kent, the Isle of Thanet, and Canterbury, but of none in London until 1745-1746 when Mme. de la Nash was the puppeteer in Panton Street. Her production of *Fair Rosamond* could have been the one which was seen in New York a year and a half later.

There is no trace of a puppet show either in London or the provinces from July to November, 1749. Could not the Panton Street company, possessor of what survived of the Charke equipment, perhaps refurbished and consolidated with other puppets new and old, have gone to the new world with "the compleatest company of the kind ever seen in Europe" to try its fortunes ?

New York had no season of puppets again until 1767, when one opened on April 2nd at the sign of the Orange Tree on Golden Hill. Had Charlotte Charke's puppets meanwhile gone back to England, or did they spend the rest of their days trouping in America ?

THE SYSTEM OF THE RONDEL THEATRE COLLECTION.

It is abundantly clear that in no country can the theatre exist unaffected by the theatre of other countries. Thus, though *Theatre Notebook* stands primarily for research into the British theatre, it is necessary, and indeed very important, that it should keep abreast with study of the theatre abroad.

It is therefore with especial pleasure that we welcome any contribution from so ardent a student of theatre history (and at the same time so distinguished a practitioner of living theatre) as M. Louis Jouvet.

Following our article on *The Importance of a Theatre Collection* (vol. 1, p. 37), we have received from the Société du Théatre Louis-Jouvet the following :

"M. Jouvet a lu avec un vif intérêt l'article publié dans le quatrième cahier de *Theatre Notebook* sur 'l'importance d'une collection théâtrale.' Les préoccupations qui y sont développées rejoignent celles de la Société des Historiens du Théâtre qui étudie actuellement avec le concours des Bibliothèques nationales la création d'un centre de documentation sur l'histoire du théâtre. Puissé ce projet aboutir rapidement !

"Sur le principe même des collections, M. Jouvet attentif à ce qui fut éprouvé en France a adopté les préoccupations qui déterminèrent le classement de la bibliothèque théâtrale réunie par Auguste Rondel et léguée par lui à la Nation. M. Jouvet communique à Madame Horn-Monval qui fut la Secrétaire et collaboratrice de M. Rondel et qui est maintenant Conservateur à la Bibliothèque de l'Arsenal du Fonds théâtral Auguste Rondel le texte de votre article. Il lui demande de bien vouloir vous exposer ce procédé de collection. C'est une méthode qui répond aux diverses attentes des chercheurs et constitue un admirable instrument de documentation, susceptible d'un enrichissement constant et marquant à la vue les sections incomplètes ou closes prématurément."

Madame Horn-Monval has been kind enough to show us something of the arrangement of the collection by sending us Auguste Rondel's own notes upon it. We print the following information from these notes in the hope that it may be of interest to all our readers who see that the classification of material is one of the first necessities to theatre study.

In the first place it would appear that the classification is principally one of textual information. This Journal's great desire is for the organisation of pictorial information, in a similar way, to supplement such literary evidence.

The material of the Collection is chiefly based on dramatic scripts. Auguste Rondel (born in 1858) set out privately "to form a collection of dramatic works, but . . . he grouped round the masterpieces of the theatre the accounts of critics, the works of historians and all the accessory items, programmes, biographies of players, treatises on setting, on theatrical architecture and on costume, etc."

In 1912 Rondel expressed his "regret at the absence from Paris of any large specialized theatrical library, classified in a practical way for the convenience of readers." His own collection eventually filled the gap and at length found a national home at the Hotel de l'Arsenal. Here "the system adopted for the arrangement of the archives was that of methodical classification in special bibliographic groups. In each group authors follow alphabetically, with their works according to the date of performance; though this alphabetical system is sometimes broken by the need to classify 'on his own' a writer on whom the literature is particularly abundant. Each group is kept up-to-date by new acquisitions of works or documents which are inserted in their place on the shelves."

There are five floors of the Collection. The first floor is devoted to Fêtes and Spectacles, the ground floor to Periodicals, Memoirs, Annals, General Histories, Setting and Costume, Law, etc., the second floor to the French Theatre, the third to Foreign Theatres and the fourth to Music, Dance, Cinema and etceteras.

It will not be without interest to call in passing at Room N on the third floor which houses the English theatre. We find three bays devoted to Shakespeare, one to General Works and to Players, one to Collections of Plays (Dodsley, Louvain, etc.) and to original editions of pre-Commonwealth playwrights, two to reprints and facsimiles, four to seventeenth- and eighteenth-century authors, one to nineteenth-century authors (those especially mentioned are, interestingly, Byron, Dickens, Lytton and Shelley), three to present-day authors, including American.

But the special concern of the notes is naturally with the French theatre and its bibliography. Here an immense amount of work has been done; references are given to French literary bibliography generally, then to that of special periods, next follow works on specifically theatrical bibliography—these are classified under Alphabetical Dictionaries, Chronological Catalogues, Almanachs and Yearbooks, General Histories and Records of individual theatres. There is a similar, but naturally smaller, treatment of foreign theatres (the English group contains Langbaine's *Account of English Dramatik Poets* Kirkman and Hazlitt's *Manual for the Collector of Old English Plays* and Clarence's *The Stage Cyclopædia*.

Beside all this the parent library of the Arsenal has amassed a truly astonishing "Chronologie" of works of theatrical information and criticism, in the introductory note to which we read:

"What are the demands of readers in theatre?

"They come to work maybe on a general history of the theatre or on one of its periods; maybe on an author, his life and works; maybe on the

tendencies of an epoch, on the development of setting, etc., etc. Some specify the particular books necessary to their study, others do not know them and depend on the librarian to point them out and have them brought. The various catalogues and card indices of the collections allow of prompt satisfaction if the work in question is in the library.

"When, however, it is not, and the enquiry is for a specific play, it is useful for the reader to be able to know that, if printed, the work is not in the collection and may be found in another library, or that, if it has not been printed, he may dispense with further search."

The organization aims to be able to give in respect of any play; (*a*) the author, (*b*) the date and place of first performance (and frequently of revivals), (*c*) the plot, (*d*) the cast, (*e*) critical opinion. For the answers to the first two questions it refers to a system of Dictionaries and Catalogues, and for answers to the third, fourth and fifth questions to a vast chronological classification of journals, chronicles, correspondence and memoirs. Sixteen pages of the guide to the Collection are given to listing such material with a note on the exact years covered by each periodical, etc., and the periods stretch from 1402 to the present day. The following ten successive items selected from the earlier pages give some idea of the riches of this material:

Recueil général des Opéras. 16 vol. Ballard, 1703-1745 - 1671-1745
Le Mercure galant, 1677-1714. 487 vol.
Le nouveau Mercure galant, 1714-1721. 87 vol.
Le Mercure de France, 1724-1791. 997 vol. } - - 1677-1817
Le Mercure universel, 1791-1797. 80 vol.
Le Mercure de France, 1800-1817. 84 vol.
Mémoires pour servir à l'Histoire de la Foire, par les Frères Parfait. 2 vol. Briasson, 1743 - - - - 1697-1742
Histoire du Théâtre de l'Opéra Comique, par Des Coulmiers. 2 vol. Lacombe, 1769 - - - - 12 fevr. 1702 à 9 sept. 1734
Journal Littéraire. 23 vol. La Haye, 1715-1735 - - 1713-1736
Lettres curieuses de littérature et de morale, par l'abbé de Bellegarde (Théâtre, p. 187 à 245). La Haye, 1720 - - 1720

Some slight impression of the wealth of this *Collection Rondel* may be had from our brief note. Its suggestions to English workers are provocative and urgent. Not only do we need an organized library of this sort in England, but even more pressing is our need to *illustrate* such book-collections as we have by means of a comprehensive collection, equally logically arranged, of all known pictures relative to the rise and development of the theatrical art in England. Theatre has been too long a literary subject. It must now become a visual one. R.S.

DID BETTERTON (and his Successors) CHANT?

We have received the following further notes from correspondents on this subject:

From Edward Dent: We cannot regard it as a definitely established fact that Morelli's setting of *To be or not to be*, composed for Pepys, was an attempt to reproduce Betterton's style of declamation, and even if it was, we cannot judge how far Morelli succeeded in doing so. In any case, the song is illuminating as to the expression of the speech. Betterton had become associated with D'Avenant in 1661, and D'Avenant was keenly interested in musical declamation and the then fashionable *stilo recitativo*; he has much to say on this in the preface to *Gondibert*, dated from Paris, 1651. D'Avenant and

Betterton were both well acquainted with the French theatre, and Lully openly admitted that he had modelled his own recitative on its declamatory style, notably on that of Mlle. Champmeslé. Experts on this period might well pursue the interactions between Racine, Lully, Betterton and Purcell. The questions at issue which no-one has really studied carefully are :

1. How far did the traditions of the English theatre influence the composers of English recitative, and how far did English recitative eventually influence the style of the spoken theatre ?
2. How far were analogous influences felt in France ?
3. How far was Betterton's style of declamation affected by French declamation ?

(See Romain Rolland, *Musiciens d'Autrefois*, and E. J. Dent, *Foundations of English Opera*).

From John Stead : The following extracts from *The Actor* of 1755 may be of interest in showing how the *recitative* delivery had become a mystery even at that early date. "There was a time when that extravagance, which has been just recommended for farce, had its place in tragedy, beyond all that ever was in nature, and the recitation was a kind of singing. We are at present getting more into nature in playing ; and if the violence of gesture be not quite suppressed, we have nothing of the recitative of the old tragedy." "Of old the delivery of speeches in tragedy was regulated by certain musical notes ; but what that practice was, we do not perfectly understand . . ." *The Actor : or, A treatise on the Art of Playing. A new work, written by the Author of the Former, and Adapted to the Present State of the Theatres.* MDCCLV.

From Gordon Bottomley : Some twenty years ago a young actress told me that her trainer took her to Forbes-Robertson. for him to hear and advise her. In criticism he concentrated on her voice and diction, saying specifically : Seat yourself at a piano daily. Decide on a note in the middle of your voice, strike it on the piano, and *speak* some line of verse to it, firmly, vocalising it without singing it. Then go forward, and do the same on the next higher note ; and so on to the octave, with the same line. Return then to the original medial note, and take the line downward through another octave. Do this daily—of course varying always your line of verse. If you are diligent, and do not let unthinking habit in, you will find your voice benefitting, both in fineness of tone and expressive inflection.

ANSWERS TO QUERIES.

THEATRE ROYAL, BATH PLACE, WORTHING. The final performance was on the 9th February, 1929, and a Woolworth store was later erected upon the site. The complete history of this theatre has been compiled and the setting up in type will be commenced next month. W. Hy. ODELL.

QUERIES.

J. L. TOOLE. Did J. L. Toole ever play a Ventriloquist ? BARRY DUNCAN.

SADLER'S WELLS. When was this issued—White rough card $1\frac{1}{4} \times 2\frac{1}{4}$": "Friday ( )/Sadlers Wells/This Ticket with Six/Pence will intitle the/ Bearer to a pint of/Wine or Punch, for/this night only./Gall. 1s." ?

BARRY DUNCAN.

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Edited by

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EDITORIAL.

WE open our second volume and our third year of existence with a number principally devoted to the publication, for the first time in their entirety, of the masque plans of Inigo Jones and John Webb. An intensive study of the Lansdowne ms. in which they are contained has brought some new suggestions concerning the staging of these masques. Thus we inaugurate an extension of our activities to include the reproduction and editing of a valuable source of study in theatrical history. We feel that by undertaking such a work from time to time instead of the usual series of articles and notes we shall be performing a function which will be of use to generations of students. Suggestions from our subscribers for other numbers of a similar kind would be warmly welcomed. We ourselves have some projects in view, but it may be that our readers have discoveries that they would like to make public in this way, or that they can put in claims for some work or ms. which needs to be made more generally available. We should be pleased to give any such proposals our close consideration.

With this number, too, we increase our size and slightly alter our format in the hope that, by such small adjustments of margins and spacing as are consistent with the necessary economy of paper, we shall present a little less cramped appearance and be rather easier on the eye. Since we are dependent for funds on our subscriptions our usefulness can only further increase with an increase of subscribers. We have, therefore, printed a four page prospectus with two illustrations taken from Volume One, and we would gladly send copies of this to any reader who could make use of them by distributing them to people likely to be interested.

Whilst we may have some cause for satisfaction in the growth of our journal our larger plans for a Theatre Research Centre still hang fire. Though we explore every avenue that is suggested or occurs to us, we have made little progress towards this goal. Yet, quite recently, we received the offer of another collection provided we could find a home for it. There is little doubt that many other theatrical collectors would be willing and eager to loan, give or bequeath collections to a properly constituted body or trust who would be able to render them permanently accessible to students. We read with interest, and some envy, a leading article in *The Times* of August 18th about the Institute for Legal Research that is being set up and housed by the University of London, with the help of grants from the Nuffield Foundation and elsewhere. The scheme is exactly parallel to what we have in mind for theatre history: that is, not only to gather together material which would be available on the spot, but to survey what there is elsewhere in order to be able to direct research workers to the libraries, museums or collections where they could find what they needed. We, too, would

try to fill existing gaps, but would not attempt to duplicate existing facilities. It is the focal point that is needed. Needed for the future of our drama and theatre which will ever draw its nourishment from the traditions of its past; needed as a symbol of the dignity and importance in our lives of one of our noblest arts and one of the deepest expressions of our spirit.

We need practical help: premises, a patron or a trust that will have the vision to enable us to put into practice this contribution to the nation's, nay to the world's, well-being.

PUPPET THEATRES IN LONDON—2.

By George Speaight.

II. The Restoration to the End of the Seventeenth Century.

WE are fortunate that at this time a Londoner with a keen interest in every form of dramatic entertainment should have noted in his diary the existence of six different puppet theatres between the years 1662 and 1668; guided by Pepys, with some corroborative detail from the State Records, we can form a fairly good idea of the relative importance of puppet shows in Restoration London.

The invasion of Italian showmen who followed Charles II to the shores of England, brought new blood to English puppetry; with them there came as the hero of their plays a grotesque boastful character who was soon to capture every puppet stage in the country; in the course of these years we can see how "Polichinello" took the town by storm, and before very long we shall find him anglicised as plain "Punch."

The puppet theatres themselves were no more than temporary booths set up in fairs, or open spaces about the city; the entertainment—though it attracted the court gallants and was honoured with the royal command—was certainly of a popular rather than a literary nature; but the crude drolls of the Elizabethan era had been touched with magic, and Pepys could record on April 8th, 1667, after a visit to the King's Theatre, "thence away to Polichinello, and there had three times more sport than at the play."

7. Covent Garden.

1662. May 9th. Pepys reports seeing "an Italian puppet play, that is within the rayles there, which is very pretty, the best that ever I saw, and great resort of gallants." He re-visits it with his wife on May 23rd. This company played before the King at Whitehall on October 8th.

Apparently this was a booth set up in the middle of the square; the market buildings that we know to-day did not appear until much later.

PUPPET THEATRES IN LONDON, 1590-1700

Freely based on the maps by John Norden (1593), Faithorne (1658), and Ogilby (1677).

The figures refer to the numbering of the puppet theatres in the text.

8. CHARING CROSS. There was an open space at the top of Whitehall, at its junction with the Strand.

1662. November 16th. Pepys takes his wife here, and "showed her the Italian motion, much after the nature of what I showed her a while since in Covent Garden. Their puppets here are somewhat better, but their motions not at all." (By "motions" he probably means "the plays").

1667. March 20th. Pepys takes his wife "to Polichinelli at Charing Crosse, which is prettier and prettier, and so full of variety that it is extraordinary good entertainment." He re-visits this show on April 8th and October 24th.

1667. Various payments, amounting to about £2 a quarter, are recorded to the Churchwardens of St. Martin's in the Fields by "Punchinello, ye Italian popet player for his booth at Charing Cross."

1668. Similar payments made by "Mons. Devone for his Playhouse."

1669. Anthony Devotte is arrested for not paying the stage players' tax, to which he claims that as merely a puppet showman he is

not liable; Sir Henry Herbert (Master of the Revels) addresses a letter on his behalf to the Lord Chamberlain.

1672. January 9th. Anthony Devolto petitions the Attorney General for protection because several proceedings had been instituted against him "relating to his keeping his sport of polichinello at Charing Cross." He claims the king's permission to perform there.

1672. November 11th. He is successful, and is granted a royal licence for performing drolls and interludes with living actors. (P.R.O. L.C. 5/140, p. 129).
On the very same day he issues an "Announcement of a representation, from 2 to 4 p.m., of the Dutch cruelties at Amboyna, with the humours of the valiant Welshman, at the Booth at Charing Cross, where farces, drolls, etc., will be presented daily, by Anthony Devo, the King's servant." Evidently the stage must have been large enough to admit human performers; the puppets, however, do not seem to have been entirely discontinued.

1673. October 4th. A controversy with the parish as to who should pave the waste ground "by Punchinello's booth." The churchwardens naively record how much they paid their witnesses!

1675. The statue of Charles I was set up at Charing Cross. For some months it remained boarded up, and Marvell in "The Statue at Charing Cross" complains:

"What can the mystery be that Charing Cross
These five months continues still blinded with boards?
Dear Wheeler impart: we are all at a loss,
Unless Punchinello is to be restored."

It would appear that the erection of the royal statue was made the excuse for at last removing Devoto's booth from the pitch it had so successfully occupied for some thirteen years.

9. MOORFIELDS.

1666. August 22nd. Pepys sees "Polichinello" here, which pleases him mightily. He returns on August 29th, and likes it the more he sees it. He goes again with a party on September 1st, and hides himself while young Killigrew and a gang of young sparks come in. It seems possible that this is the same show as the "Polichinelli" which he saw at Charing Cross on March 20th the next year.

10. LINCOLN'S INN FIELDS.

1663. August 6th. Pepys takes a convivial party, at nine p.m., into a puppet play here, "where there was the story of Holofernes, and other clockwork, well done." This was one of the old English biblical stories, performed by automata.

1664. The inhabitants of Lincoln's Inn Fields petition the king that "certain wooden sheds or houses" used for "puppet plays, dancing on ropes, mountebanks, etc.," should be demolished, because "multitudes of loose disorderly people are drawn thither." (Cal. S.P. Dom.).

11. SALISBURY CHANGE. I have not succeeded in tracing this street, but have assumed it led out of Salisbury Court. Colley Cibber in "An Apology for his Life" (1750) laments the fickleness of public taste, and records "that I have been inform'd, by those who remember it, that a famous puppet-shew in Salisbury Change (then standing where Cecil Street now is) so far distrest these two celebrated companies" (the King's and the Duke's) "that they were reduced to petition the king for relief against it."
This must have been before the union of the companies in 1684; but the petition has not been preserved, the authority is second hand and not very good, and I am inclined to discount the entire story.

12. SOUTHWARK FAIR. Held in September.

1668. September 21st. Pepys sees "the puppet-show of Whittington" here.

1692. Evelyn reports that the Great Earthquake in Jamaica was "so profanely and ludicrously represented in a puppet-play" here that Queen Mary ordered its suppression.

1. BARTHOLOMEW FAIR. Held at Smithfield in August.

1667. August 30th. Pepys sees "Polichinelli" here, and on September 4th. "Patient Grizill" as a puppet play.

1668. August 31st. Pepys sees "Polichinelle."

1699. Ned Ward in *The London Spy* Part XI, observes "a couple of Poppet-Shows" here, but passes them by with contempt as fit only for women and children.

[The number before each entry refers to the figure on the accompanying sketch map].

OBSERVATIONS ON LANSDOWNE MS. No. 1171

LANSDOWNE MS. No. 1171 in the British Museum is possibly the most important document yet discovered concerning the technical methods not only of the Court Masques, but of that mechanical system by which the scenery of the first theatres of the Restoration was worked.

True, its bearing upon the methods used in the first public theatres of the Restoration is subject to confirmation, but when it is remembered, first that John Webb is the author of the latest pair of drawings included in the manuscript, second that the show for which those drawings were made was written by Sir William Davenant, third that Davenant and Webb are supposed to have been associated in the opening of the new playhouse in Lisle's Tennis-court, which set the pattern in 1661 for all its successors, and broke the tradition of the earlier Elizabethan type of house, and, last, that the very show for which the above-mentioned plans of Webb's were made was, only five years later, the same show which (in an extended version) opened the career of the tennis-court playhouse—then the combination of all these facts makes it highly likely that the system illustrated in the manuscript was closely related to that introduced into the first regular public playhouse to use scenery at the opening of the new era in 1661.

If then the manuscript is evidence to us not only of masque technique, but is also presumptive evidence of the scenic system upon which the whole career of post-Restoration scenery (including, ultimately, our own) is based, then it assumes very considerable importance and must be allowed to be something no serious student of the development of the theatre can ignore.

Yet during the last war, when the contents of the British Museum were evacuated and inaccessible, the present writer found that no complete reproduction of this manuscript had apparently ever been made and put in a form available for study. True, individual pages had been reproduced, in line copies by Reyher, and in photographs by Allardyce Nicoll, and others. But some of the pages were not to be discovered in any form of reproduction at all—and work depending on their study had to be abandoned till after the war. In an attempt to prevent any repetition of this deprivation, *Theatre Notebook* has undertaken to reproduce here in facsimile the whole manuscript page by page, and the present writer to make some observations on technical matters revealed in the drawings which—possibly because of their inaccessibility to study—have not, he believes, been widely made hitherto.

The manuscript consists of ten drawings of various sizes bound together at a later date and with no apparent order. Some considerable study has been made of certain of these, notably by William Grant Keith

in *The Burlington Magazine* (vol. xxv, p. 29 *et seq.*) to whom we owe a highly valuable identification. Some of the drawings are uninscribed and unidentified, some bear copious notes and are clearly named as belonging to a given play and date. The notes have, in nearly all cases (but with at least two very important exceptions), been carefully transcribed and published in the Walpole and Malone Society's well-known *Designs by Inigo Jones for Masques and Plays at Court* (vol. xii, 1924).

The subjects of the drawings are briefly as follows:

ff. 1b and 2. Double-spread containing on f.2 a section through the stage and scene for *Salmacida Spolia* (1640), and on f.1b a list of explanatory notes (see accompanying Pl. 2).

ff. 3b and 4. Double-spread containing a ground plan of the above (see Pl. 3). Both these items are ascribed by Keith to John Webb's hand.

ff. 5b and 6. A long drawing, folded in four, containing a ground plan of the stage and of the auditorium for *Florimene* (1635), attributed by Keith to Jones's hand (see Pl. 4).

ff. 6b and 7. A somewhat smaller double-spread bound in upside down, showing the section of a so-far unidentified stage (see Pl. 5).

ff. 8b and 9. Double-spread showing plan of stage and auditorium for a so-far unidentified show (see Pl. 7).

ff. 10b and 11. Two drawings on separate sheets the former being a plan (see Pl. 10) and the latter a section (see Pl. 11) by John Webb. These have been identified by Keith as for *The Siege of Rhodes* on its Rutland House performance in 1656. Note: the folios in the manuscript have been confusingly numbered in the top right-hand corners by some later hand, and though some figures have been altered the whole needs renumbering before consistent reference can be made—hence the discrepancy between the folio numbers in the present article and those used by Keith.

ff. 12b and 13. Two separate drawings inscribed as for *Florimene*. Both are studies in technical perspective. The former shows a curious attempt at setting up a skeleton perspective from a plan (see Pl. 8) and the latter gives a brief sketch-section of a stage with certain sightlines towards the bases of the wings (see Pl. 9).

ff. 14b and 15. Double-spread showing an alternative ground plan of the stage only, in *Florimene* (see Pl. 12).

All the three last are ascribed by Keith to Webb's hand.

In examining these studies for the arrangement of scenery and machinery in court masques and private-house plays, it is convenient to begin with the two drawings for *The Siege of Rhodes*. Though these are the latest in date they are the simplest in detail.

The performance at Rutland House has frequently been discussed by Montague Summers (*The Playhouse of Pepys*, chap. 1) and others, and its importance as an occasion in English theatre history is recognized. The stage was small, measuring 22ft. 4ins. wide and 18ft. deep, and the back scenes only 9ft. wide by 7ft. 6ins. high. It is in marked contrast with the dimensions of the stage for *Salmacida Spolia* which is shown as 55ft. 9ins. wide and 48ft. deep with a proscenium-opening 30ft. high—unusual figures even for a stage to-day.

The general features of arrangement in *The Siege of Rhodes* have been discussed elsewhere and will be given here only briefly. Two special details have, however, suffered confusion and these will be considered at length.

The general features, then, of this stage of 1656 which was possibly to serve as the basic pattern for the scenic arrangements of the public stages of the Restoration and early Georgian periods, are shown in the plan and section to be as follows:

The stage was divided into two equal sections, of which the front was built at a slope of 1 in 27, and the back was level, dropping down by a step of 4ins. from the summit of the slope. A simple proscenium or *frontispiece* was built 6ins. back from the front of the stage, with plain upright sides and a top-piece sloping slightly forward. Three pairs of posts were arranged behind in converging pairs to support the wings. This system of supporting wings against posts only obtained when the wings were intended to stay permanently in position throughout the whole show. In other shows (such, for instance, as *Salmacida Spolia*) when the wings had to be changed they were held up in another way as will be seen. Over each pair of wings a border ran across the stage from side to side to frame in the top of the scene. These borders are shown in Webb's section as, rather interestingly, not touching the tops of the wings and thus apparently leaving a gap between wing and border above, through which the audience would see the side walls of the stage (a fault which Jones specifically guarded against). It is, however, highly probable that these borders were in fact slightly arched, and though at the centre they rose to the elevation shown in the drawings yet at the ends they dropped to the wing-tops. The question however arises; did they drop in front of or behind the wings?

In most normal stage-procedure in England, a border edge was arranged to drop in front of the corresponding wing-top. It thus hid the upper edge of the wing, and this, as will be shown, was a highly necessary piece of concealment. This section of Webb's is, however, interesting in showing the borders directly *above* the wings—neither in front nor behind. Further, in the well-known drawing at Chatsworth (reproduced in Keith's article) showing a view of the proscenium of *The Siege of Rhodes*, and of the wings behind, it appears that the wing-tops are profiled, or cut to the shape of the summits of the rocks painted

upon them. Such an edge would appear to have been lost if the borders came in front of it. Webb then may either have used an unorthodox arrangement on the ground that his wings had not to be shifted, or on the other hand it may well be that he in point of fact did *not* profile their tops after all but finished them off with a strip of sky and a straight-cut edge just below which the irregular outline of the rock-summits was merely painted. In this case his border could conveniently have hung just in front of this edge and joined with it in painting-effect.

When, now however we resume our process up the stage we find elements represented on the farther, flat half of it which have set investigators much more puzzling problems.

Immediately behind the step comes a complex unit which has been identified with the working of that type of backscenes called *shutters*. Behind this again are three lines, the first two of which are named by Keith as the "releive" scenes, and the last as the backcloth. All these will bear detailed examination.

To begin with the shutters. A shutter was a backscene consisting of a flat, painted canvas cut in two down the centre and having either half stretched upon an independent wooden framework. These two halves of the scene could be slid apart or shut together to effect a change of scene, and a number of pairs of shutters could be stationed one behind another.

The chief inconsistence which has puzzled students in the matter of the *Rhodes* shutters is that there is indication in the play, and in Webb's scene-designs, of only *three* shutters needed for the performance. Each of these may be examined in the drawings and carefully checked against the text of the play. And yet in the diagrams of plan and section in the manuscript there has been held by authorities to be clear indication of *four* shutters. Even Mr. Keith finds difficulty on this score and solves it only very tentatively by supposing one of those shutters was in some way connected with the make-up of a "releive" scene.

In point of fact I believe a different solution, consistent with the figures, may be found which considerably assists our knowledge of later stage machinery. Let us examine these lines which at first sight appear to indicate the presence of four shutter-scenes.

We may begin with the section (Pl. 11). At the foot of the grooves the configuration of the lines in the drawing is such that we appear to see three small blocks on the stage floor separating four uprights, each composed of a pair of lines. This interpretation most investigators have accepted. But in studying the upper grooves it becomes clear that the right-hand pair of lines of the four is not securely nested in a groove; its forward edge is unconfined and touches directly the back of the border. Can this pair of lines then represent something other than the end-section of a shutter? Once this possibility be accepted

the whole conception changes. Let us now for a moment suppose that *no shutters at all* are shown in this section. Those upright lines then have some other meaning. What may it be ?

Referring to the plan we see that these pairs of lines, whatever they are, represent something slightly longer than the intervening strips which we noticed as blocks in the end section. This again might tend to the view that they represented shutters slightly longer than the grooves. But here we see that neither the front pair nor the back pair are supplied with final confining strips. Those in front might conceivably be held back by the riser of the step in the stage which comes just in front (though that involves an unworkmanlike friction against the painted surface), but the pair at the back of the group come without any interruption dead against two mysterious short strips which project inwards from either shaded upright post.

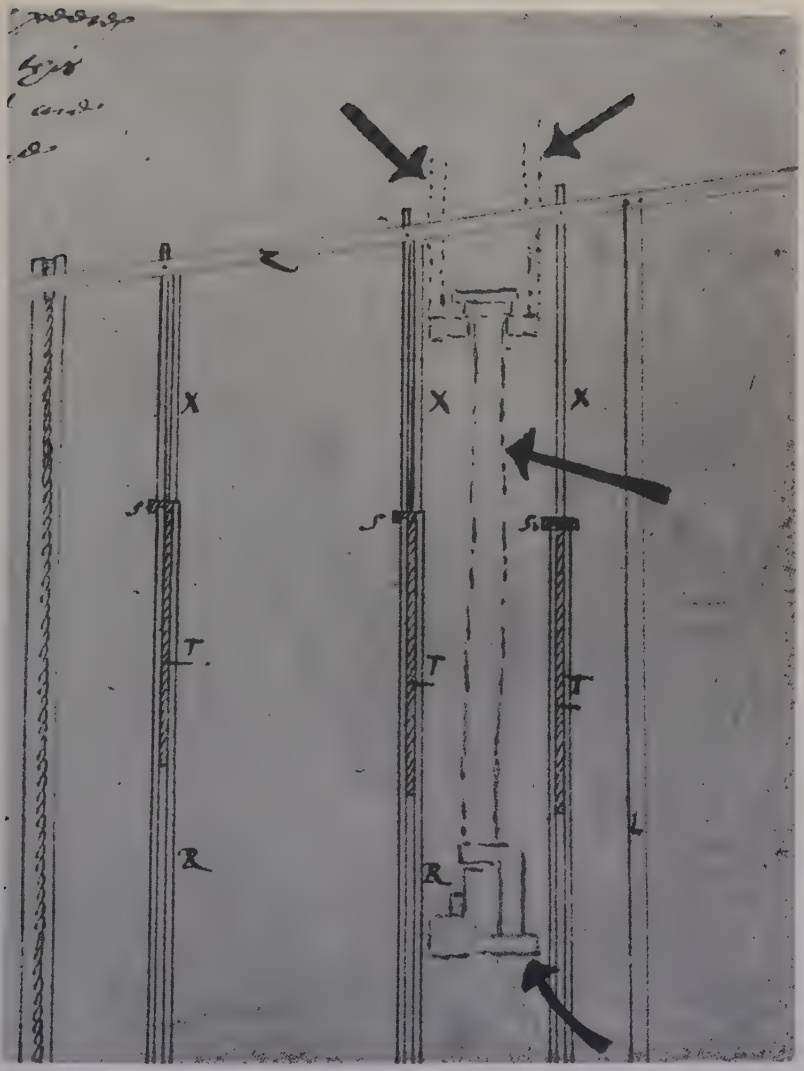
The meaning of these short strips we hope to suggest later, but at the moment we may go so far as to say that they certainly appear more likely to represent a piece of scenery than an empty interval. Thus we may argue that what comes immediately in front of the two short strips is more likely to represent an interval than a piece of scenery, since two pieces of scenery running close together would involve scratching.

The new conception now arises that perhaps what have been hitherto considered the "intervals" between each pair of lines represent in fact the shutters themselves (or spaces for them) and that what we had supposed to be the shutters are really something to do with a means for separating them and perhaps for assisting them to slide.

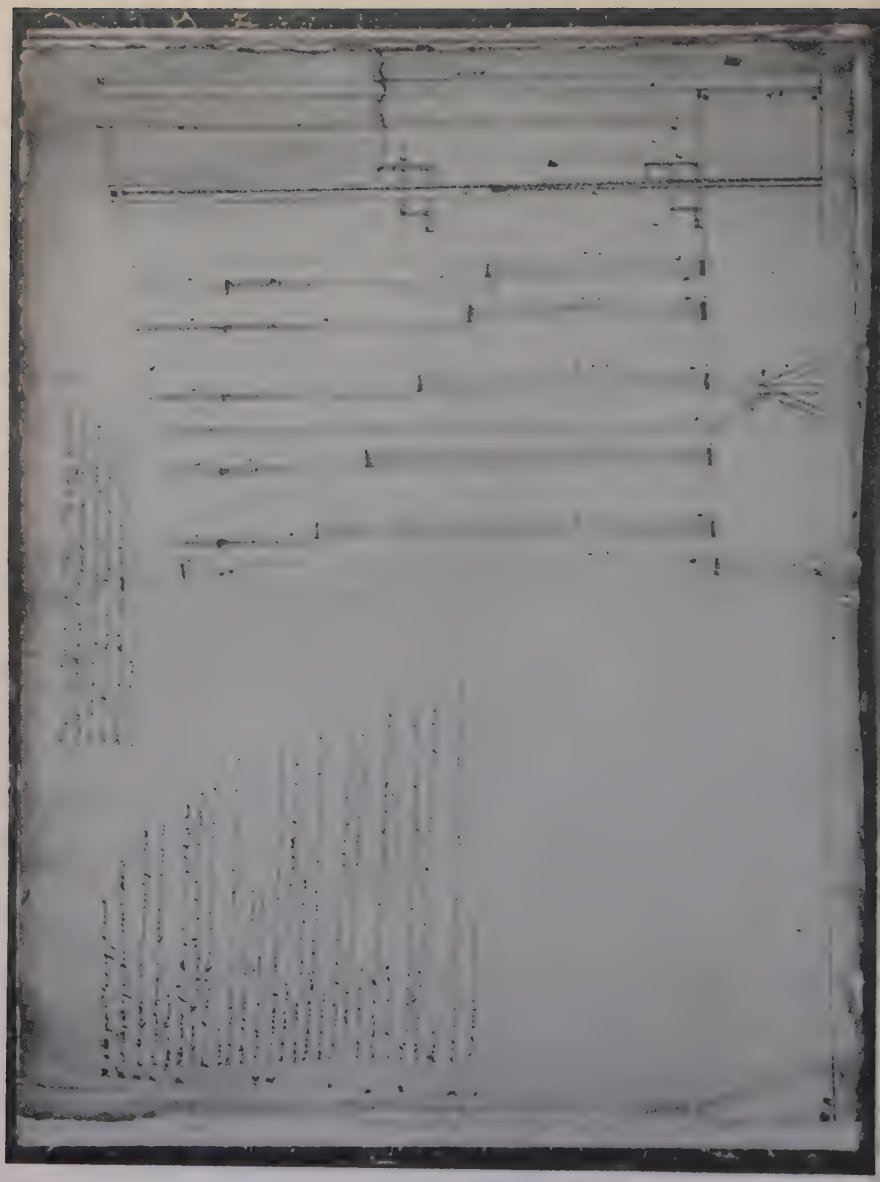
In support of such a reading is the unavoidable fact that there are *three* shutter scenes in the play, and *three* of these "gaps" between the pairs of lines.

Turning now to the section again, the objector immediately inquires how we may explain the fact that these "intervals" or separating-pieces between what we now claim to be the positions of shutters are shown as being slotted into the headboard above, just as it might be supposed the shutter-frames might be slotted into grooves ?

Once such a question is boldly faced it becomes apparent that there is one answer and that this may exactly explain the situation—namely that the upright pairs of lines are not shutters but four narrow vertical posts at either end of the grooves separating the upper grooves from the lower and built in to form one solid framework with these. A method which, when one comes to think of it, is far more workmanlike than to support the upper grooves only by the two uprights at their hinder edge and the short stay from the ceiling. These latter are there merely to keep the single solid framework in place, not to support the weight of the upper grooves, for which latter purpose they would be, considering the lateral thrusts suffered by the shutters in changes, insufficiently strong.



Pl. 1. Detail of Pl. 2 with the Faint Lines Showing the Cloud Machine Emphasized.



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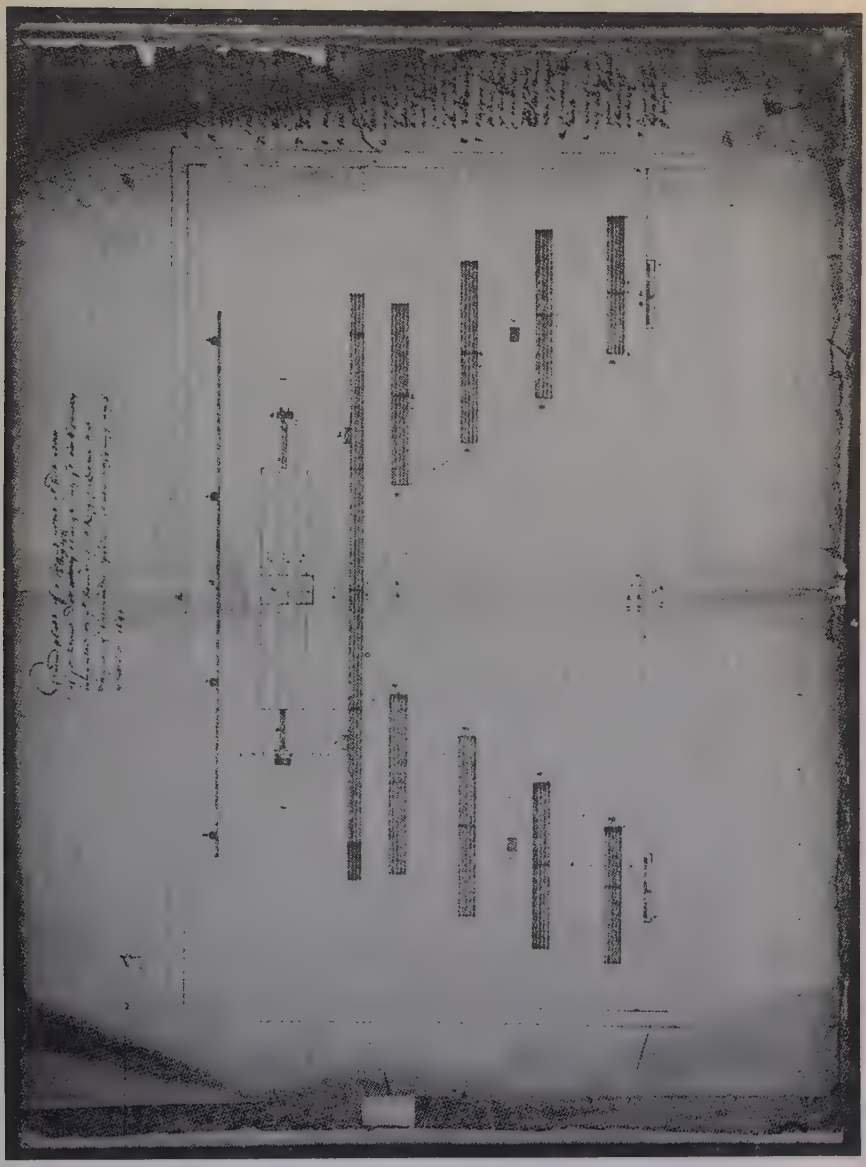
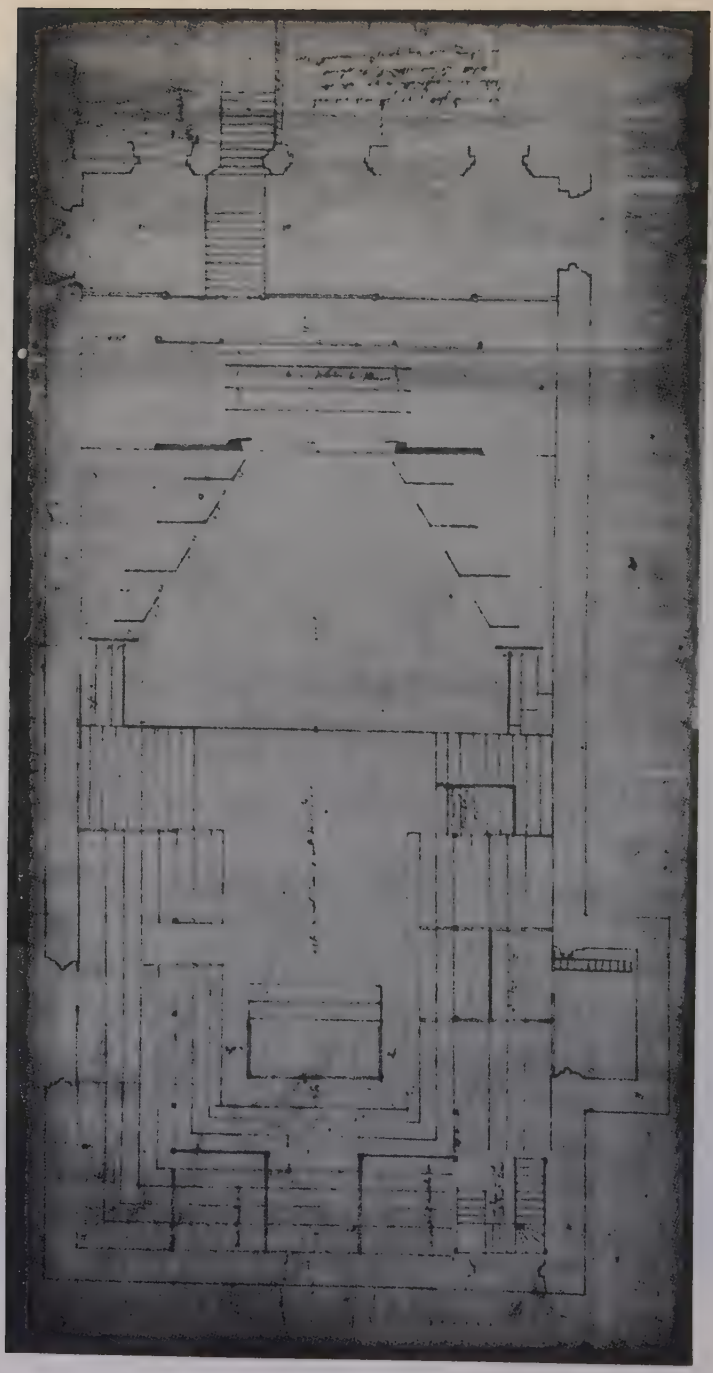
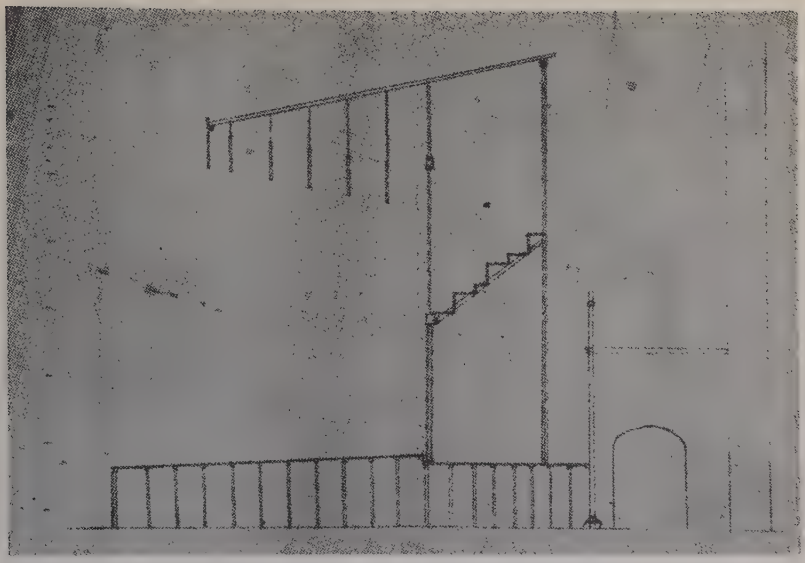
Pl. 2. Section of *Salmacida Spolia*, 1640 (2 pages)



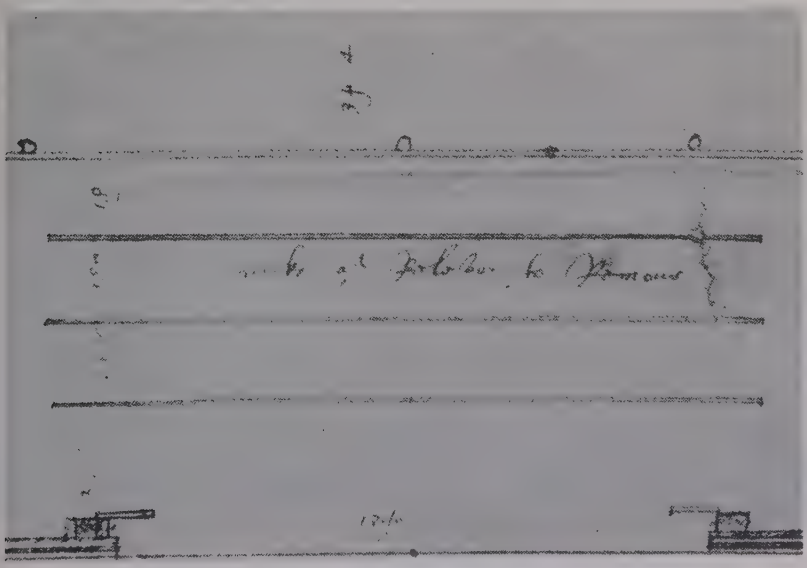
Pl. 3. PLAN OF *Salmacida Spolia* (2 pages)



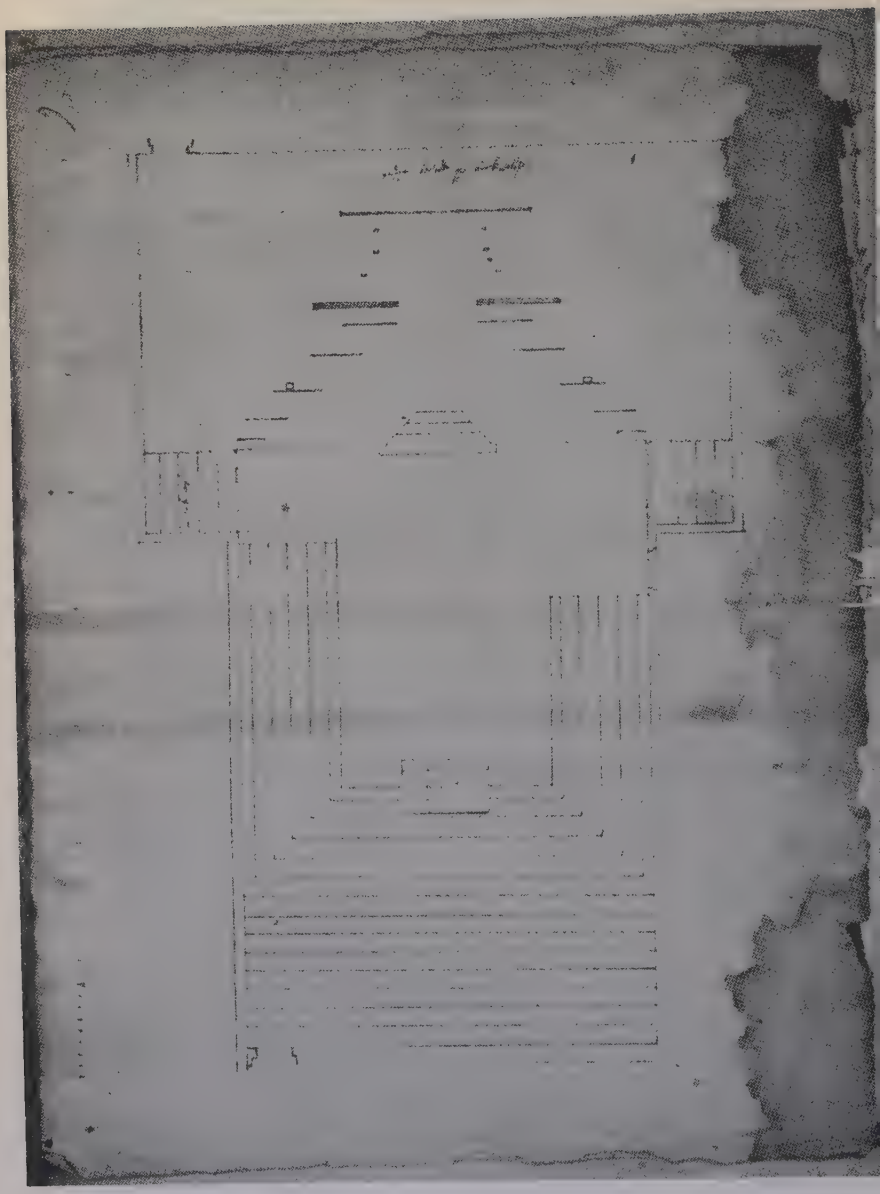
Pl. 4. PLAN OF HALL AND STAGE FOR *Florimene* (4 pages folding)



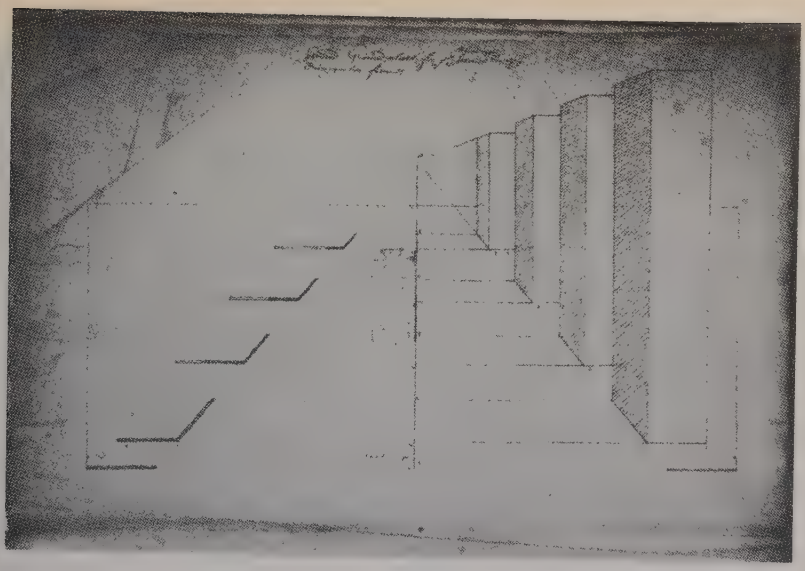
Pl. 5. Unidentified Section (2 pages)



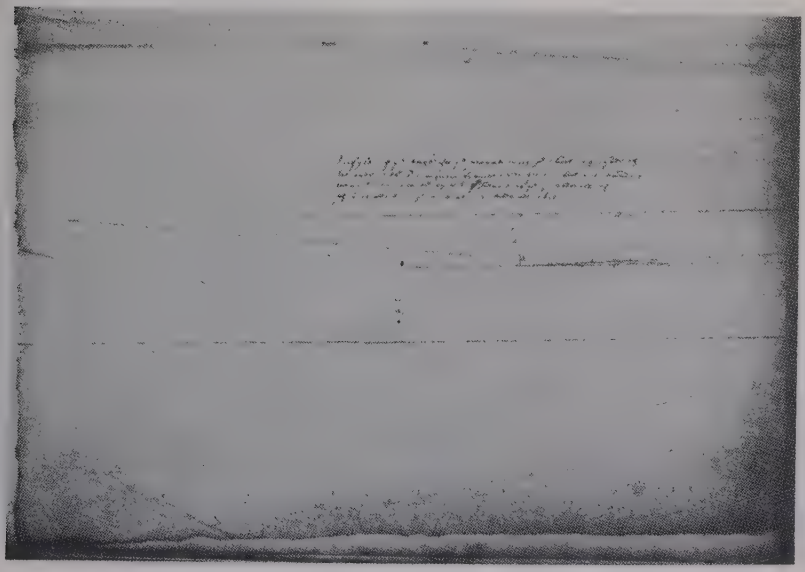
Pl. 6. Detail of Pl. 4



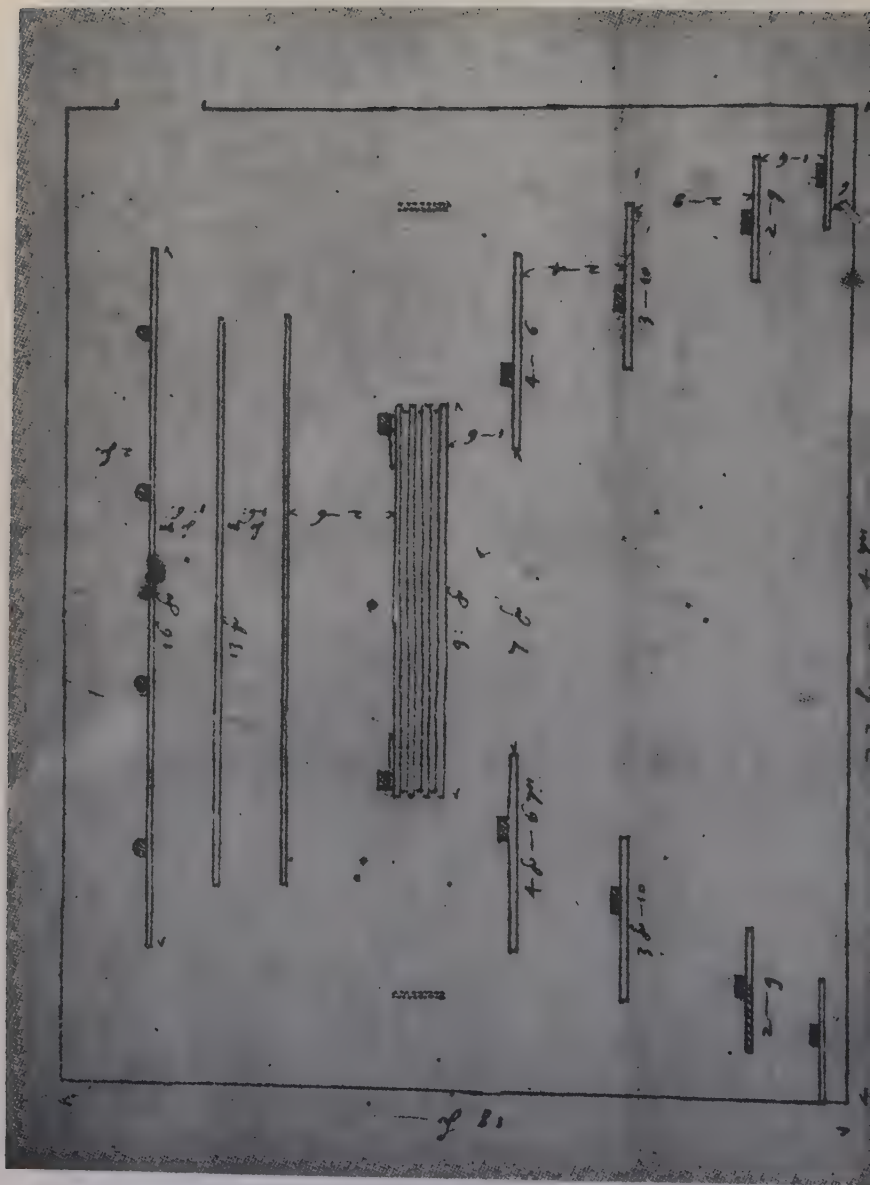
Pl. 7. Unidentified Plan of Hall and Stage (2 pages)



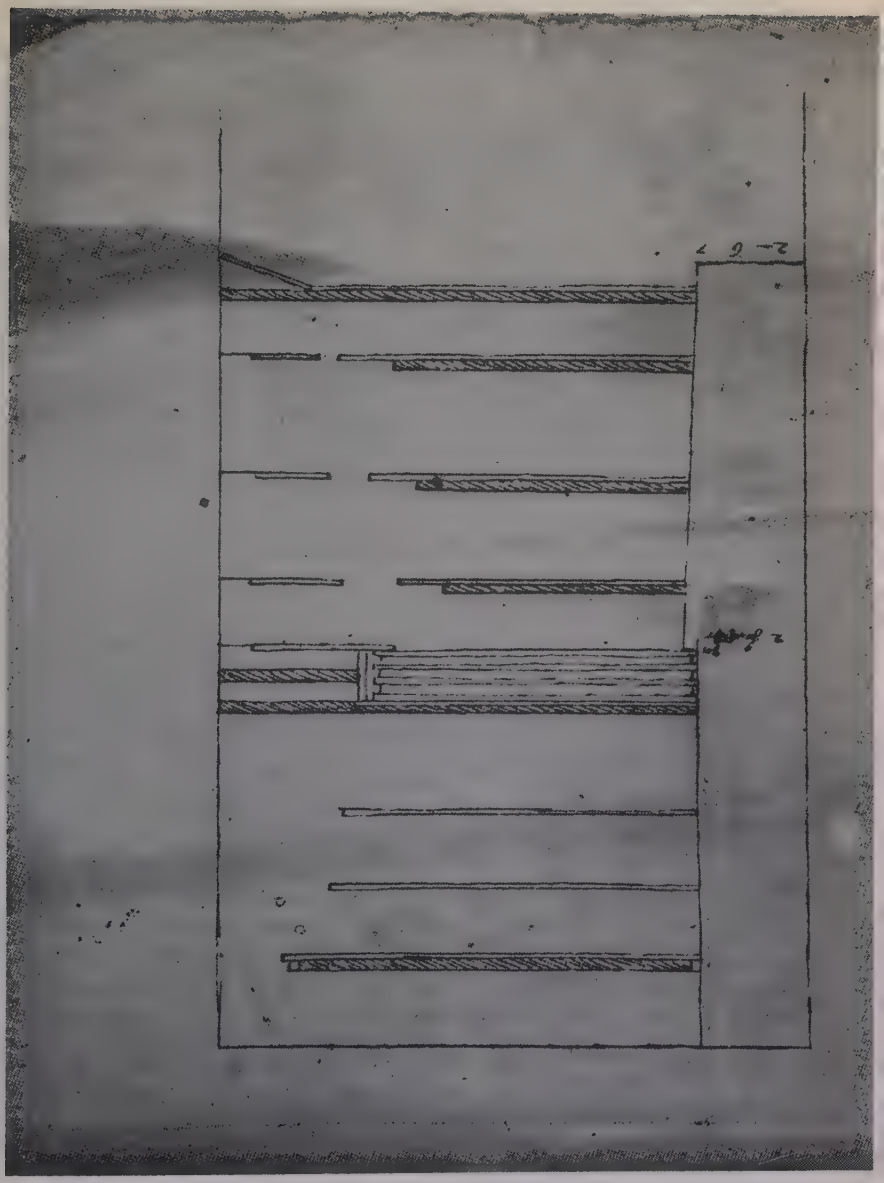
Pl. 8. Plan and Perspective Study for *Florimene* (1 page)



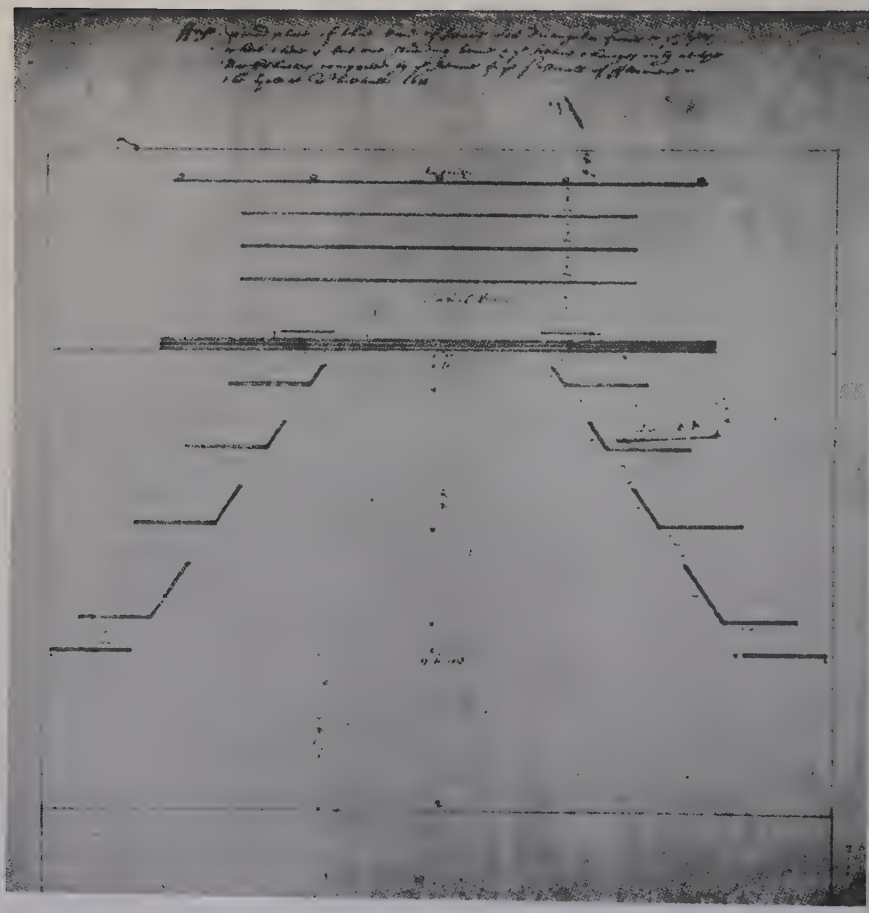
Pl. 9. Section and Perspective for *Florimene* (1 page)



Pl. 10. Plan of *The Siege of Rhodes* (1 page)



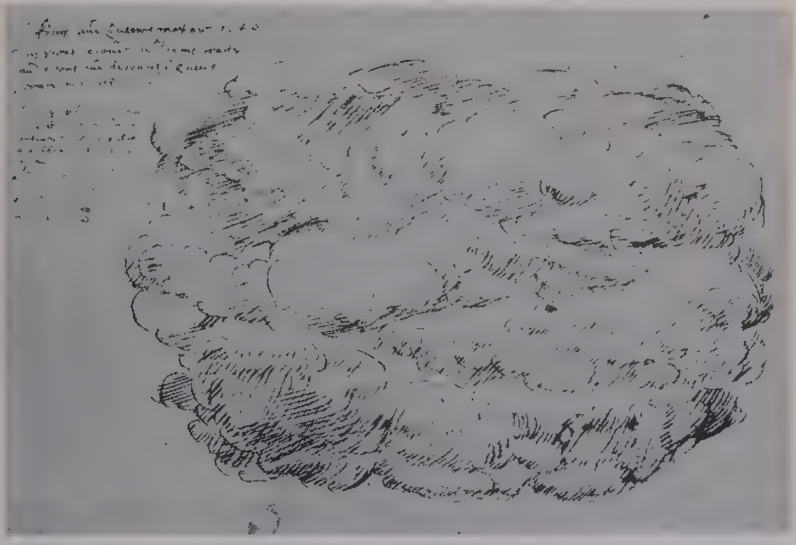
Pl. 11. SECTION OF *The Siege of Rhodes* (1 page)



Pl. 12. PLAN OF STAGE FOR *Florimene* (1 page)

(*Courtesy of the Duke of Devonshire*).

Pl. 13. Scene 3 of *Salmacida Spolia*



(*Courtesy of the Duke of Devonshire*).

Pl. 14. The Great Cloud in *Salmacida Spolia*

(*Courtesy of the Duke of Devonshire*).

Pl. 15. The Cloud Open, and the Queen's Seat in *Salmacida Spolia*

If now we have to picture an upper and a lower set of grooves separated at either end by four narrow uprights, we are offered three intervals for the running of three shutters between them, but how then do we explain the three small blocks below on the stage and coming between these uprights in positions where we would suppose the shutters should run ?

The answer may be suggested by considering the upper grooves. Here we have what appears to be firstly a grooved element to hold the scenes and secondly a sort of backboard above to which this is fixed. But what is the structural use of such a backboard ? Its function is already discharged, it would seem, by the ungrooved portion of the member below—the function of a supporting bed for the ridges between the grooves.

At this point the need for questioning John Webb's ethics as a careful draughtsman arises. Once we face that question we find, alas, that those ethics were not too sound. In many of his drawings Webb was guilty of errors of measurement and confusions of statement—the height of the stage in the section for instance, to take these drawings alone, is given as 2ft. 6ins., but the height of the stage shown on the elevation of the proscenium arch is 3ft. Indeed, a study of Webb's work will bring the suggestion that he was often very hard put to control his medium of plans, sections and elevational representations, and frequently had recourse to corrections.

Since there is no logical interpretation, then, of his groove-sketch as it stands, the only possible alternative left must claim the right to consideration, and that is that the conformation of the actual carpentry is not here quite exactly represented.

The only arrangement that will fit both the practicalities of carpentry and be consistent (with certain likely reservations) with the detail of the drawing would seem to be as follows. And this we offer as our theory of how the pre-Restoration groove was constructed.

Beginning at the top, suppose a flat plank of wood to act as the inverted basis to which the rest is built. Below this we suggest four strips of timber of such dimensions as 3ins. by 1in. placed on edge longitudinally along the whole surface. Between these, acting as distance-pieces and again placed on edge, are three strips of narrower timber, possibly 2ins. by 1in., and each a couple of inches shorter than the first strips ; these it is which are shown as projecting down between the uprights. Now into each end of the wider strips is jointed a vertical piece of 3ins. by 1in. forming, with the corresponding piece in the lower grooves, a complete open rectangular frame. Four of these frames, with their upper and lower separating strips, formed the whole and supplied the three intervals or "ways" in which the shutters ran.

All that would be needed to make the drawing true to this arrangement would be to carry up the pairs of vertical lines in the section to meet the first horizontal line above them. Then we should claim that the three squares at the bottom on the stage floor represented, not divisions between shutters, but the beds of grooves on which the shutters ran—grooves whose walls are concealed behind the intervening uprights which rise upwards between each bed. Similarly above, the down-projecting elements of the "battlemented" line do not represent the separating groove-walls between four shutters, but the beds between four concealed strips which thus afford openings for *three* shutters.

Such a claim to explain a drawing on the basis of the inaccuracy of the draughtsman needs special support. It would be good to be able to show that in the work of his master, Inigo Jones, instance could be found of a similar detail there correctly portrayed but, in its treatment, open to misunderstanding, at a superficial glance, of just the sort suggested above.

There is, I think, something more than a mere coincidence in the fact that exactly such an instance can be shown. It is in the section for *Salmacida Spolia* reproduced on Pl. 2. This diagram, though probably from the hand of Webb is taken to be a copy from Inigo Jones who, undoubtedly, was the designer of this masque. There, just under the bottom of the collection of lower backshutter grooves, a tiny diagram has been inset showing the "battlemented" profile of the groove-ends. This is correctly drawn in the section itself, so it would appear not to be an emendation but, more likely, an emphasis of some point too easily confused.

Here the matter is irrefutable. The drawing of the section clearly shows eight lines, indicating four uprights and three intervening open spaces for shutters. (And we know that three backshutters were in fact required in the scene-plot of *Salmacida Spolia*). But here the uprights are correctly shown rising not from the groove *beds* but *from the intervening walls between them.* The evidence is reinforced, in this diagram, by the wing, or side-shutter, grooves. Of these the masque demanded four (and a note on the ground plan says specifically that these side shutters "runne in groues & change y^{e} sceane 4 : seuerall tymes.")

Here, then, is uncontrovertible proof that a groove-group designed to hold four scenes was represented on section by means of *five* uprights and four beds, and similarly, one to hold three scenes showed four uprights and three intervals. This is exactly what we have shown the section for *The Siege of Rhodes* to do, and we may now summarize our theory of the construction of these grooves by describing them as composed of four rectangular wooden frames measuring about 7ft. 8ins. high by 11ft. 2ins. wide by 1in. thick, and built of timber some 3ins. wide. These were assembled flat against each other but separated by 1½ins. thick distance-strips, each a couple of inches deep, running

along top and bottom. The whole was stood on edge on the stage, battened together across the top edges, and stayed in position by two tall posts behind and a timber from the ceiling.

The next point we have to examine is the nature of the "releive" scene. Again investigators have been misled into supposing that since there are required *two* "releive" scenes in the script of *The Siege of Rhodes* then the *two* upright lines shown on the section, between the shutters and the backcloth, each represent *one* "releive" scene. But this idea is disproved because in the pastoral of *Florimene* there are at least four, and possibly five, scenes marked as being "of releive," yet the plans (see Pls. 4 and 12) show this time *three* lines between shutters and backcloth. Whence one thing at any rate is certain—that each such line does not represent one separate and complete "releive" scene.

Few authorities have ventured upon a theory of the make-up of a "releive" scene. Montague Summers alludes to them, without clarifying his term, as "moulded scenes" (whence a recent book has carried confusion still further and, misunderstanding his phrase, described a "releive" as a scene with mouldings on !) and William Grant Keith frankly regards their make-up as not precisely to be determined.

On this matter the manuscript offers a hint of considerable significance. In the plan on Pl. 12 a small legend specifically describes these three lines as *Works of Releivo*, but that on Pl. 4 offers us something more; here the legend (unrecorded in the Walpole Society's catalogue) reads *Works of Relevo to Remouv*. An enlarged detail of the words is given in Pl. 6. Here then is the significant point. Shutters were not constructed to "remove"; they merely suffered withdrawal and remained out of sight but in place. "Releives" however could not be so drawn off; they were not in grooves; they had to be totally removed; and they were plural in nature, consisting of "works."

The word is found in Jones's notes in a variety of spellings:

Releue (see W. & M. p. 11 and p. 132).
Releiue pp. 76, 99, 100, 101, 119, 130, 131, 132).
releaue (p. 109).
Base-relieve (p. 112).
relievo (p. 136).
Relieve (p. 140).
Relevo (Lansdowne Ms., f.6).
Releive (*Rhodes*, Sc. 3).
also
of Releave (see below).
hole Releave (see below).

But, confusing though the word may have been to their orthography, the question is what did it convey to Jones's and Webb's minds? Perhaps the nearest we may get to an understanding comes from a note of Jones's on the fly-leaf of his copy of Palladio's book on architecture where he

describes that architect's Teatro Olimpico at Vicenza. (The full text is given in Keith's article "A Theatre Project by Inigo Jones" in *The Burlington Magazine* for Aug., 1917). It is headed "Vicenza. Sundaie ye 23 of September 1613" and the relevant passages are as follows (discussing the perspective-built scenes on the stage of that theatre):

> all the houses on ye sides ar of Releave the windoues look out and maad with bourdes inwardes to maak a thicknes the collombs wear flatt but round tourd the edges ye stattues of marbel and bronze finto (feigned) I mean thos in shortning ar flatt but of hole Releave wh sheaw strangly a neear but a farr of well . . .
>
> The figures of releave in shortning ar of Carta Pasta they are maad flatt as I saide to anenswear the narrownes of the shortning neeces (niches) in wh the stande.

Here we have three occasions of the use of the word "releive," and in two of these Jones takes specific care to emphasize that he is talking of something *flat* (not modelled), something, in fact, cut out of cardboard. In the other occasion, the first, of the use of the word, he again employs it to describe something cut-out—that is houses with windows and with columns—though now undoubtedly these partake of the third dimension, for he describes thickness-pieces for the windows.

We may conclude, then, that though the word "relieve" may on occasion be applicable to something with three-dimensional elements, yet it is not used specifically to denote that quality, but its true employment is to describe something which is cut out, and which may be quite flat. A "releive" is a *cut-out*. And upon a proscenium stage a cut-out cannot generally be left, like a sculpture, in free space, it must have a background. A "scene of releive" is, then, a combination of cut-out and background.

We have not far to seek for the nature of this background; in all the plans there is indication of a large backcloth, named as such on Pls. 2 and 3, upheld on posts at the back of the stage behind that area marked as being the "space for releives."

What now were the cut-outs placed before these backcloths and how were they made?

Their construction is luminously suggested by a phrase in a note of accounts on the back of one of Jones's drawings at Chatsworth (it is W. & M. No. 286). Here, among the items for "the Mr. Carpenter" is one reading: "putting bourdes togeather for sceanes of releaue." The light which the phrase throws is bright because we know from Frederick Lloyds, a scene-painter to Chas. Kean, that it was by just such a putting of thin boards together with glue, edge to edge, that a "sheet of profile" was made. And a sheet of profile is destined for no other purpose in the theatre than to be painted and cut out to a specific shape with a saw. There can scarcely be a doubt that the two

techniques are the same, that Jones's "releives" were made as "profile" is made, and that both serve exactly the same purpose—to afford a cut-out shape against a background.

How was a "releive" scene portrayed upon such cut-out pieces? To begin to answer this question we have to note a curious quality about certain of the drawings we possess representing scenes of "releive," namely that most of them are so composed that some feature of the subject is arranged to act as what might be called a *framing element*. And frequently this framing element is hatched with lines which suggest it is in shadow, or lit differently from the main subject. Excellent examples may be seen in both Webb's designs for the two "releive" scenes in *The Siege of Rhodes* and again in Jones's drawings for the "Winter" intermedium of *Florimene* (W. & M. No. 246), and for those for "Summer" (249) and "Autumn" (250). Webb's Scene 4 for *Rhodes*, representing the Prospect of Mount Philermus, is especially informative. Keith says that it

> may very well have been made up of three separate parts, of which the city wall and the immediate foreground would form the first; the hilly background, the second; the sky, the third. In this connexion it will be observed how the city wall and foreground are very heavily shaded; so much so, indeed, as practically to cut the drawing into two parts.

We would but amend this excellent description to read, in the opening sentence "made up of *four* separate parts," and in the final phrase, "into two (or more) *planes*," and we are at once prepared to make the following suggestion for its technical realization on the stage:

Referring back to the "two mysterious short strips which project inwards from either shaded upright post" which we mentioned above in connection with Pl. 10, it will be clear that no more suitable position could be found for such a "framing element" than this. We notice that these two short strips appear, both in the plan and in the section to be slid in between the last shutter-groove and the posts behind—from which posts there is, indeed, a section cut away to take them.

An interesting guess at the contemporary name for such an element of scenery can be made. Among the Accounts for Work on the Cockpit in Court and the Hall Theatre, published by Eleanore Boswell in *The Restoration Court Stage* (Harvard, 1932), there is on p. 255 an item due to Robert Streeter "ffor paynting y^{e} sceane of boscage being a paire of shutters & a paire of side Releises." Miss Boswell herself suggests the emendation "side Releives," and if this be so perhaps we have here not only the term by which such pieces were known, but a curious suggestion that they were (at any rate in 1674 by which time many innovations had come about) also usable in front of a shutter scene—possibly in the first shutter-grooves while the shutter itself was in the last.

Here, however, we are only concerned with the "releives" in the Lansdowne Ms. Having accommodated our foreground "framing element" on the side strips, we are left with two further "releives" to take the rest of the design before the backcloth. The division of the hilly countryside shown in the drawing into two planes is a very simple step, and (confirmed by further evidence to be found in the *Salmacida Spolia* designs and plans) we may define a "releive" as being a scene composed of two or three cut-out planes set before a backcloth and, sometimes at least, framed by a narrow side element in front. These then were the ancestors of our "set scenes" just as the shutters formed the ancestors of our "flat scenes"—which were clearly called "flat" to distinguish them from the alternative, deeper, variety made up of several planes "in relief."

Much now that was obscure in the other drawings in the manuscript becomes clear. The plans for *Salmacida Spolia* show a very similar scheme but in greater elaboration. Here the wings also change and are thus run in grooves like the back scenes. Perhaps the most notable feature of this back scene is that it is in two "storeys," an upper and a lower, in either of which the component pair of shutters is capable of opening independently. Thus a view into heaven is obtainable by drawing the upper shutters alone, or a complete change of scene by drawing both pairs at once.

There are several small pieces of evidence to show that this system of upper and lower back scenes was carried over into the public theatres and indeed there is a joking reference as late as the 1730s by Fielding to an imaginary scenepainter called Mynheer van Bottomflat that can scarcely have had much popular significance unless it alluded to some such system still in vogue.

A further interesting point is to be made about the borders. These (as we have supposed Webb's to be) were in the effect of successive arches of clouds, but the "legs" of the arches were independent of the central part and could be slid off in grooves, like the shutters, to allow a change of sky-complexion—as from calm to storm.

This is perhaps the place to draw attention to a question concerning the interpretation of the legends on the Section in Pl. 2 as given in the Walpole Catalogue. The note against the letter R is there given as :

> R : The peeces of Clouds which came downe from y^{e} roofe before y^{e} upper part of y^{e} syde shutters whereby y^{e} grooues aboue were hidden & also y^{e} howse behind them : Then Clouds also went in grooues marked S : & changed with y^{e} sceanes below :

It would seem from the above that two separate kinds of clouds were here distinguished—the "peeces of Clouds" in front of the side-shutter (or wing) tops, which one would gather from this did not move, and an apparently distinct kind which "went in grooues" and changed with

the scenes. In point of fact no such distinction is possible; the clouds referred to under R all belong to one class and all move.

Examination of the handwriting suggests that the word *Then* which opens the last sentence is almost certainly *These* in the original—thus entirely altering the complexion of the whole legend. We should welcome opinion on this correction.

Something of the astounding effects aimed at in manipulating these clouds is already well-known. An attempt will now be made to reconstruct their working during the action of the third scene of *Salmacida Spolia*, based upon certain evidence only now available to the writer.

The scene is the famous "throne of Honour," set in the midst of "inaccessible mountains" and the main design is reproduced in Pl. 13 from the Jones drawing in the Chatsworth collection (W. & M. No. 339). From a duplicate drawing by John Webb (No. 340) we learn that this is a shutter scene, and this is of vital importance for our reconstruction. The scene is remarkable for the wracks of cloud streaming across it; a scale inscribed at the side of the drawing informs us that the cloud across the top of the distant mountain is 14ft. above the stage. Reference to Pl. 2 shows us that this is the height of the grooves holding the tops of the lower backshutters; this cloud then presumably has a function—it is a separate piece fixed before the grooves and intended to hide them when later both upper and lower scenes are open together. Thus we may deduce that the scene before us is a "two-storeyed" scene and that all that portion including the sky and the peaks of the central mountain above the cloud-wraith is painted upon the upper backshutter. The whole effect is some 32ft. high by 14ft. wide.

A "Chorus of the beloved people" (the British) comes forth from the wings, descends from the stage into the hall, approaches the State, or royal seat, and sings. The song, however, is not to the King, but to the Queen Mother, Marie de Medicis. This for the very good reason that both the King and the Queen are at this moment behind the scenes preparing for a spectacular entrance.

The chorus return to the stage, divide to the sides and invoke the King, "then the further part of the scene disappear'd," and the King was discovered among his masquers seated upon the throne of honour. For this it would appear that the lower backshutters withdrew and beyond in the space of the "releives" is set a duplicate hill, this time built with stepped seats and forming an arch "cutt throw" as we read in Jones's sketch (No. 351) "and a landscip seene beyound all."

The King now descends from the hill with the masquers and, after the chorus have sung to him

> "there came softly from the upper part of the heavens, a huge cloud of various colours but pleasant to the sight, which descending to the midst of the scene open'd, and within it was a transparent

> brightness of thin exhalations, such as the gods are feigned to descend in: in the most eminent place of which her Majesty sate, representing the chief Heroine, environed with her martial ladies; and from over her head were darted lightsome rays that illuminated her seat, and all the ladies about her participated more or less of that light, as they sate near or further off: this brightnes with many streaks of thin vapours about it, such as are seen in a fair evening sky, softly descended:"

We may identify the lower "Kings Seate" and the upper "Queenes seate" without difficulty in the section and we are informed that they both "went in one groove," but we notice they were worked by different lines.

What is not, however, so easy to see is that the section also contains information as to how the fascinating "Huge cloud" itself worked. For up above in the space between the fourth border and the upper backshutters certain very faint pencil or chalk lines are visible. These have been enlarged and emphasized for distinction in Pl. 1. It may readily be seen that the conformation indicated by these lines is very like the principle shown in Fürtenbach's *Architectura Recreationis* in his "Profilo" of a Comic Scene (numbered 23) situated at just the same part of the stage and designed for just the same purpose—the drawing over of a cloud. Two struts project down, in Jones's drawing, from the timbers of the "roof" over the stage and appear to carry the two members of an overhead "railway." Slung between the latter is a vertical piece ending at the bottom with what appears to be some sort of foothold or seating or possibly a second railway on which the moving halves of an opening cloud might run.

Pl. 14 (W. & M., No. 349) shows such a cloud from Jones's hand, and it is inscribed with the note "The great cloude wch comes fourth and opens and discouers y^{e} Queenes seatte in a bright cloude." "To trye yf this great cloude may come dou(n)e betwene the groufes and then be drawne open." "And whether y^{e} shutters and this great cloude may not bee drawne a way boath togeather."

The problems in understanding this inscription are largely solved if what we have deciphered as a cloud machine is actually such. What happened was that this Great Cloud, built in two parts, was drawn across from the side to the centre of the scene *in front of the backshutters* and then lowered till its base rested level with the top of the lower backshutters, there the two parts were drawn open "and makes a great ouall" (see inscription on W. & M. No. 351)—or rather the bottom and ends of a great oval, the top being supplied by a strip of "cloudes fixt on y^{e} topp" and "ouer that seate" behind, in which the Queen with her ladies sat already prepared. Before, however, she could be thus revealed in her glory, the upper backshutters had, of course, to be opened also, and hence Jones's query "whether y^{e} shutters and this great cloude may not bee drawne a way boath togeather." The spectacle of the

Queen and her ladies once revealed is suggested by the sketch in Pl. 15 (W. & M., No. 350) upon which it is written that there be "raies of tinsell ou(e)r y^{e} Queene."

The marvels now continue. The whole glory, cloud, seat, masquers, backing and all begin to descend. Immediately beneath them, however, is the King's seat; this must be got out of the way and thus we find that, as the glory "came near to the earth, the seat of Honour by little and little vanished, as if it gave way to these heavenly Graces." Where it went is not far to seek, for notes on the ground plan inform us that the "space for Releiues betwixt y^{e} backshutters and backcloth" was only free "when y^{e} seates were lett downe under y^{e} stage." They sank, then, into the room below. But the cloud disengaged itself, "shuttes againe and is drawne a waye ouer y^{e} sceane."

Such action did not take place until King Charles I had handed Queen Henrietta Maria out upon the stage and led her, and the rest, to a dance on the floor of the hall, before taking their places at last on the State to sit back and watch the rest of the show. By this time the "magnificent buildings composed of several selected pieces of architecture" that comprised the last scene were already upon the stage and these final delights we must leave.

The charming little unidentified section in Pl. 5, with its intriguing evidence concerning two-storeyed back-scenes, and the unidentified hall in Pl. 7, exhibiting steps by which the masquers could reach the hall floor, together with the two studies in perspective for *Florimene* in Pls. 8 and 9 still contain material for analysis and the information in the manuscript is by no means yet exhausted. R.S.

LATE XVIIth CENTURY PLAYS.

(No. 7, p. 96).

T. DIBDIN. *Ruins of Palluzzi; or, the Black Penitent.* This play is founded upon Mrs. Radcliffe's famous romance *The Italian; or, The Confessional of the Black Penitents*, 3 vols., 1797, but actually published (and reviewed in the December number of the *English Review*) in 1796. James Boaden's play *The Italian Monk*, founded on the same romance, was produced at the Theatre Royal, Haymarket, 15/8/1797. There is a French play in four acts which is derived from *The Italian, Eléonore de Rosalba, ou, les Ruines de Paluzzi* by Pujos and Dabaytua, produced at the Thèâtre de la Cité, 5/6/1798.

SICKLEMORE, ROBERT. Should not the christian-name be Richard? The surname appears to be better spelled Sickelmore. The two Sickelmores, father and son, both named Richard, were printers and publishers at Brighton. *The Cottage Maid* is the work of Richard Sickelmore, jun., who wrote several other slight dramatic pieces, but who was better known as a Minerva Press novelist. MONTAGUE SUMMERS.

QUERIES.

MISS PHYLLIS HARTNOLL, who is editing the forthcoming *Oxford Companion to the Theatre*, has asked us for help in answering the following :

DATES WANTED. Years of birth and death of Leoni di Somi, Nicolo Sabbatini, Angelo Ingegneri, Gaspare Angiolini, Ida Rubinstein (is she still alive?). Years of death of the painter Thomas Walford Grieve, born 1841, and of Ludwig Leichner, opera singer, inventor of Leichner grease paint, born 1836. Year of birth of Fernando de Rojas, died c. 1541, author of *La Celestina*. Original title and date of publication of Serlio's *Second Booke of Architecture*, published in English in 1611.

MUSIC HALL. Dates of music hall artists Harry Champion, Gus Elen, Charles Whittle. Full name and dates of W. G. Ross, early music hall performer. Full name and date of birth of T. E. Dunville, died 1924. Date of birth of Lottie Collins ; date of death of Charlie Coburn. What do the initials stand for in the names of the music hall performers William B. Fair, 1851-1909, and Richard G. Knowles, 1858-1919 ?

Mrs. OLDMIXON, formerly Miss George, a singer and actress who went to America in about 1795. Can anyone supply her Christian names and dates (years only) of birth and death.

PROGRAMMES. "We have a number of programmes, particularly souvenir programmes, of London theatrical productions, and we should like to collect modern ones. I wonder if you can suggest any person or agency which might be able to help us. It is potentially valuable material, but we have no means of acquiring it. We should value any suggestion you can make." R. F. KENNEDY, Johannesburg.

IDENTIFICATION OF THEATRES to which the following playbills refer is wanted :

(1) Mrs. Glover's 5th night. Benefit Mrs. Garrick. Oct. 18, 1809. *Every One Has His Fault* ; ballet *All Alive in Liverpool* ; comic opera *Robin Hood*. Tickets of Mrs. Garrick, 4 Parker St., Clayton Sq. ; Mr. Hume and Sons, Church St. ; E. and W. Smith, Pool Lane ; Mr. Roberts, Box Office. Cast includes Rae, Terry, Mrs. Glover.

(2) Circus bill. Last night, benefit Mr. Johannot, June 26, 1806. Songs by Johannot, dances by Crossman and Mrs. Parker ; Smith wonderful feats on horseback. Pantomime *Oscar and Malvina*. Tickets at Cross Keys Inn, Market Place ; Neptune Inn ; J. Ferraby, Market Place (the printer) and at the Circus where places for the boxes may be taken. RAYMOND MANDER, JOE MITCHENSON.

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EDITORIAL.

THE editors of *Theatre Notebook* have constantly had in mind the relation which theatrical research might bear on the practice of modern theatre.

Two events since our last number have suggested points of contact between historical study and the contemporary stage. The first is the publication by the Strand Electric and Engineering Company of a *Glossary of Technical Theatrical Terms*, and the second a letter from a subscriber at the School of Architecture, Manchester University.

We hope to publish a note on the *Glossary* in a later number, but in the meantime we observe that no such listing of the meaning of technical terms can completely avoid a historical connotation (a glance at the definition of such words as *flat* and *groundrow* in *The Oxford English Dictionary* offers surprising proof of this), and we are informed that the compilers of the present *Glossary* were only prevented by the present shortage of paper and an early realization of the work involved, from developing this historic side. We point to Prof. Isaacs' recent letter to *The Sunday Times* asking for early uses of the term *producer*, and to a private communication from a subscriber researching on the same interesting question, to show, first, how great is the wish to trace the tradition of modern usages, and second, that students of the modern theatre are among the enquirers.

Our second event may speak for itself:

"Sirs,

I should like to congratulate you on *Theatre Notebook*, and in particular your last issue. As the result of recent research, may I suggest that the scope of your publication be widened somewhat, to include matter similar to Mr. Southern's article on Inigo Jones, but relating to modern 'Stage-buildings,' and the technical mechanics of production. This is a field of study that appears to have been neglected in this country, as witness the large number of halls and theatres whose stage facilities fall short of the exacting requirements—to say nothing of the possibilities—of drama.

One of the outcomes of investigation into historical and contemporary theatre-design is that it may lead to the development of practical theories on planning and construction for each several type of playhouse. This should give rise to a 'deeper consciousness' of *theatre* on the part of the architects and stage designers concerned, and to an improvement in buildings and decor.

I should be interested in your subscribers' views.

Manchester, 24th Nov., 1947." DERRICK W. CHALK, A.R.I.B.A.

We, too, would very gladly welcome the opinion of all subscribers on the matter of opening a two- or three-page section of the Quarterly for the publication of matters such as suggested in this letter.

NOTES ON PANTOMIME

WITH A LIST OF DRURY LANE PANTOMIMES 1879-1914.

BY GERALD FORSYTH.

IN the following extracts from Pantomime programmes in my collection, I have made a list, covering thirty-five years, which brings in the names of most of the well-known pantomime artists of the period, but which records the pantomimes produced at only one London theatre. At a later date I hope to extend this list to the earlier pantomimes produced at Drury Lane and also to compile lists of pantomimes produced at other London theatres. I have given prominence to the Harlequinade which, in the early days of Pantomime, was the main feature of the performance, the "opening" being an excuse for the introduction of the change over to the "comic business" which then occupied most of the programmes. To my mind, a pantomime which has no Harlequinade is not the real thing.

The early history of Pantomime, especially of the Grimaldi period, has been so admirably described by Mr. Willson Disher in his book *Clowns and Pantomimes*, that I only offer some notes and personal reminiscences of later days. On looking through old programmes one comes across names of actors and actresses who began or played at some time during their stage careers in Pantomime and who, subsequently, became famous on the legitimate stage, such as Garrick, Edmund Kean and Irving, all of whom are reputed to have played Harlequin at an early stage in their careers, Kate and Ellen Terry, Rose Leclercq, who made such a charming "grandedame" in later life, Edward Terry, Kate and Susie Vaughan, Alma Murray, Ellis Jeffreys, Winifred Emery, Ellaline Terriss, Fay Compton, Gertie Millar and Lily Elsie, to mention only a few. One recalls also the names of famous families of pantomimists—the Lupinos, the oldest of them all, who still, happily, have distinguished descendants on the stage to-day, although not, alas, in Pantomime; the Leclercqs; the Paynes; the Hulines; the Conquests; the Vokes; the Lauris; the Martinettis; the Kitchens; and the Leopolds.

Pantomimists in those days were versatile, and in consequence, went through a hard training-school to fit them for their work for, as well as acting, they had to learn acrobatics, to be adept at the "trap" business and the flying leaps through windows, which were such a feature in the old days. They also had to learn the art of ballet, many of them were expert dancers, and it is interesting to record that many a clown and pantaloon, in advancing age when the rigours of the Harlequinade became too strenuous, ended their careers by playing in the "openings" of the Pantomime or taking part in ballets. In this connection, in a programme of Irving's production of *The Corsican Brothers* at the Lyceum Theatre in 1880, in the Masquerade Ball scene in Act II, the

names of well-known pantomimists appear as "Pierrots": Rowella, Deulin, Huline, Giovanelli, and Boleno.

Let me make passing reference to individual performers. At the death of the great Grimaldi Tom Matthews took his place and proved, as his pupil, a worthy successor. He first appeared at the Olympic Theatre and, on the retirement of Grimaldi in 1828, at Sadlers Wells, thence to Drury Lane, Covent Garden, and many other London theatres. He also visited Scotland, playing at Edinburgh. In 1859 he gave an entertainment, with his daughter Clara, which included "songs and anecdotes" and reminiscences of Grimaldi. Later he played in the "openings" of various Pantomimes and made his final appearance at Drury Lane in 1865. He then retired to Brighton, tended by his daughter, where he died in 1889, aged 84. I have a letter of his written from Brighton in 1883 to E. J. Lowne, father of the actor, the late C. M. Lowne, in which he says "I am sorry to say I have not any writings, etc., left of my dear good old master Joe Grimaldi, all I have is a portion of his dresses, wig, a pair of shoes and his painting brush he used to paint that glorious comic face." Other names to be remembered are Paulo; Flexmore; Harry Boleno; Barnes and Blanchard, Grimaldi's Pantaloons; Ellar, the famous Harlequin; Paul Herring; Rowella; Stilt; Harvey; Will Simpson; Fred Evans; Tom Lovell; and J. M. Jones.

Mention must be made of some of the older impresarios famous for their Pantomimes. George Conquest (1837-1901) at the Grecian, the cradle of many artists, Miss M. A. Victor, Harry Nicholls and Herbert Campbell among them, who afterwards migrated to the West End. Conquest and his large family acted in the pantomimes and were renowned for their animal impersonations and large mechanical heads. On the sale of the Grecian, to the Salvation Army in 1881, Conquest went to the Surrey, now one of the lost theatres of London. It was pulled down in 1935 and the site incorporated into the Moorfields Eye Hospital. Conquest eventually handed over to his eldest son, George Conquest, Junr. (1858-1926). Sarah Lane (1823-1899) owned and managed for many years the Britannia, Hoxton, now, alas, a complete ruin, owing to enemy action. She also acted in her pantomimes, reappearing, long after her retirement and at an advanced age, as Principal Boy at her annual benefits. J. A. Cave (1823-1912) of the Victoria, Marylebone and other theatres, who ended his days as an inmate of the Charterhouse. E. T. Smith (1804-1877) and F. B. Chatterton (1835-1886) both had Drury Lane, Augustus Harris taking over from the latter in 1879. Lastly, William Holland (1837-1901) who had a varied career, running, at one time or another, The North Woolwich Gardens, The Canterbury, The Alhambra, pantomimes at The Surrey, before the Conquests, and at other theatres, and also circuses.

My personal recollections go back to the year 1885 when I made

my first visit to Drury Lane pantomime *Aladdin*. What a thrill it was ! The drive to the theatre, through a pea-soup fog, the arrival at the theatre, the distribution of samples of "Cherry Blossom" soap and scent by small page-boys in the vestibule, the entry into the auditorium, and the smell of oranges rising from the pit, the overture which finished with "Rule Britannia," "God Bless the Prince of Wales," and finally, "God Save the Queen." Then the rising of the curtain on the Demon scene, in which, I well remember, Charles Lauri was shot up a "star-trap" through a flaming cauldron. After the grand procession scene Augustus Harris took a call, in full evening dress, complete with opera cloak and, after the principal ballet, Madame Katti Lanner, the ballet mistress, and formerly a well-known ballerina, also took a call, swathed in a flowing black satin dress. After that the "Grand Transformation" scene and then, the biggest thrill of all, the appearance of the Harlequinade, headed by Harry Payne, the clown, accompanied by coloured fire from the wings and clouds of smoke, with a strong smell of sulphur. It was a great show. Harry Payne was my hero, but he was getting on in years, was rather fat and not very active and did not really do very much in the Harlequinade. But he was brought up in the great tradition. His father, W. H. Payne, was a pupil of Grimaldi, and was himself once a clown and afterwards a ballet-dancer as well as an actor. He was playing Ludovico in *Othello* at Covent Garden, in 1833, and helped to carry Edmund Kean, who collapsed during the performance, off the stage, never to return. In later life W. H. Payne appeared in the openings of many pantomimes, making his last appearance at the Alexandra Theatre, in 1878, the year of his death. Harry Payne had a long and successful career, making his first appearance on the stage, as quite a small boy, playing "Moth" in Madame Vestris's production of *A Midsummer Night's Dream* at Covent Garden in 1841, his father, mother, sister and brother Fred, afterwards a well-known Harlequin, appearing in the same production. Later he was a Harlequin and became a clown by chance, when, although already dressed as Harlequin, he had to take Flexmore's place as clown at a few moments' notice. This was at Covent Garden in 1858. After playing clown at Covent Garden, Crystal Palace, and other theatres, he went to Drury Lane in 1881 and remained there, with one exception, till his final appearance in 1894. In between Pantomime time he always grew a moustache and looked like a prosperous business man, living in a comfortable-looking house in the Camden Road in which he died in 1895, aged 64.

Whatever may be said against Augustus Harris (1852-1896), "Augustus Druriolanus" as he was familiarly called, and there were many complaints that he lowered the tone of pantomime by the introduction of too much music-hall element (E. L. Blanchard, author of the Drury Lane Pantomimes for 37 years, bitterly complained of this and of the distortion of his "books") he was a big man in the theatre and did everything he touched on a grand scale. In his short life of 44 years

he was an actor, produced and was part-author of Drury Lane Dramas and Pantomimes, ran Grand Opera at Covent Garden, and had interests in many other plays and theatres, including the Empire. He was also a Sheriff of the City of London and was knighted in 1895.

In Oscar Barrett, Augustus Harris had a serious rival. Barrett's pantomimes had much less of the music hall element, kept much more to the story, and were artistic and really charming spectacles. Those of the older generation will remember his memorable productions at the Lyceum Theatre—*Cinderella*, 1893, *Santa Claus*, 1894, *Robinson Crusoe*, 1895, also the pantomime he produced at Drury Lane, *Aladdin*, 1896, in between the death of Harris and the accession of Arthur Collins, and *Cinderella*, 1897, at the Garrick. He paid much attention to the musical side of his productions, being a trained musician. The son of a musician, he began his career, when quite a boy, as a violinist in the orchestra at the Grecian Theatre, under Conquest. Here he gained much knowledge in the art of pantomime production. He later became musical director at the Grecian, composing much of the music. Thence to the Crystal Palace, where he produced over twenty pantomimes, on to Manchester, and in 1892 he began his West End career at the Olympic, also producing pantomimes in the provinces. He eventually retired to his home at St. Margaret's Bay, where he died in 1941, at the great age of 95. He always made a feature of the Harlequinade and in Charles Lauri, also an expert animal impersonator, he had a first-rate clown. The best Harlequinade I ever saw was given by Lauri as a "Fin de Siècle" clown, in the pantomime *Humpty-Dumpty*, Drury Lane, 1891. It was given without words, in an excellently designed scene, "The High Level or London by Night," on the roof tops, the culminating sensation being the blowing up of a policeman, the shattered pieces of whose body were pieced together on a wall, when the policeman came to life again and arrested clown and pantaloon. It was altogether an admirable performance.

After the death of Harris, Arthur Collins (1866-1932), who had been stage manager at Drury Lane for many years, took over the management in 1897, and carried on the pantomimes in the grand tradition, producing more than twenty pantomimes during his long term in command, those of 1899, *Jack and the Beanstalk*; 1900, *Sleeping Beauty*; 1902, *Mother Goose*; and 1903, *Humpty Dumpty*, being worthy of special mention. In Dan Leno, with his unique pathos and humour, who was then at the height of his career, and his foil Herbert Campbell, he had a tower of strength, and their deaths, in 1904, were a grievous loss to pantomime at the "Lane." This was evident in the pantomimes that followed, and the productions began to deteriorate. The principal comedians who were engaged did not always fit into the picture, although Harry Randall was a brilliant exception. Some of the "books" were not very good. Still the productions were always of a high order and the Harlequinade,

although it now savoured rather too much of advertisement for various beverages, boot-polish, sausages and crackers, was carried on till the end, mostly by Whimsical Walker, the successor of Harry Payne. Although rather past it he carried on manfully to the end, and was an "old favourite." After pantomime at Drury Lane came to an end, he appeared occasionally at Bertram Mills' Circus at Olympia, complete with red-hot poker. He died in 1934 at the age of 84.

On the retirement of Arthur Collins in 1924, the death knell of real old-fashioned pantomime was sounded. The Melville Brothers carried on at the Lyceum with a certain amount of the old pantomime spirit, but, although many of the artists were good, the productions, compared with those of Harris, Barrett and Collins, were on a much lower level, comparatively little money being spent on them and they suffered in consequence. There was a Harlequinade, although a mere semblance, lasting only a few minutes. No special scene was provided for it, a front-cloth from the pantomime being used for the purpose !

Gone are the Demon scenes, the trap flights, the "Gorgeous" processions, the "Grand Transformation" scenes, "Hot Codlins," the sausages and the red-hot poker, never to return, unless the Lupino family can be persuaded to stage a real old-fashioned pantomime, with free use of traps and, of course, a Harlequinade, and play in it themselves. They alone could do it. Is this too much to hope for ?

1879.

(Lessee: Augustus Harris, his first pantomime at Drury Lane.)

Blue Beard by E. L. Blanchard.

Blue Beard	Fred Vokes.
Stacabac	Fawdon Vokes.
Selim	Jessie Vokes.
Fatima	Victoria Vokes.
Sister Anne	Mrs. Fred Vokes.
Clowns	Fred Evans and Will Simpson.
Pantaloons	Gallini and Carl Waller.
Harlequins	Dean and Romaine.
Columbines	Misses Headington and Conway.

1880.

Mother Goose and the Enchanted Beauty by E. L. Blanchard.

Mother Goose	Little Addie Blanche.
Mother Shipton	Agnes Hewitt.
King Falderal the First	Mark Kinghorn.
Punch	Frank Wyatt.
The Princess Bella	Ada Blanche.
Prince Florizel	Kate Santley.
Dr. Syntax	Arthur Roberts.
Yokel	James Fawn.
The Grand Chamberlain	John D'Auban.
Clowns	Fred Evans, Great Little Rowella and Master Bertie Coote.
Pantaloons	Bradford and Abrahams.
Harlequins	William Waite, Miss Ridgway and Carrie Coote.
Columbines	Marian D'Auban and Clara Fisher.

1881.

Robinson Crusoe by E. L. Blanchard.

Timothy Lovage	James Fawn.
Mrs. Crusoe	Arthur Roberts.
Will Atkins	Harry Nicholls.
Friday	Charles Lauri junr.
Robinson Crusoe	Fanny Leslie.
Clown	Harry Payne (his first appearance at Drury Lane).
Pantaloon	Tully Lewis.
Harlequin	Melbourne.
Columbines	Mariette D'Auban and Clara Fisher.

1882.

Sindbad by E. L. Blanchard, music by Oscar Barrett.

Old Man of the Sea	Harry Parker.
The Nondescript / The Sheriff	Fred Storey.
The Poodle	Charles Lauri junr.
Kybosh Arabi Pasha	Harry Jackson.
Koolinari	James Fawn.

Ali - - - - Arthur Roberts.
Kabob - - - - Herbert Campbell.
Professor Hankipanki Harry Nicholls.
The Padishaw - - John D'Auban.
Sinbad - - - - Minnie Mario.
Attar Ghul (Fairy of the Roses) - - - Dot Mario.
Captain Tra-la-la - Vesta Tilley.
Fatinitza - - - Constance Loseby.
Harlequinade by Harry Payne and company.

1883.

Cinderella by E. L. Blanchard, music by Oscar Barrett.

Baron Filletoville - Harry Parker.
General Sharpwitz - Fred Storey.
King Gallopade - - Rueben Inch.
Baroness Filletoville - Alma Stanley.
Brunetta } her Harry Nicholls.
Blondina } daughters Herbert Campbell.
Cinderella - - - Kate Vaughan.
Ignoramus - - - George Lupino.
Prince Pastorelle - Minnie Mario.
Pousette - - - Dot Mario.
Electra (Spirit of Light) - - - Mdlle. Aenea.
Clown - - - - Harry Payne
Pantaloon - - - Tully Louis.
Harlequin - - - George Lupino.
Columbine - - - Mdlle. Rosa.

1884.

Dick Whittington and his Cat by E. L. Blanchard, music by Oscar Barrett.

Dick Whittington - Fanny Leslie.
His Cat - - - Charles Lauri junr.
Alderman Fitzwarren Harry Parker.
Mrs. Fitzwarren - M. A. Victor.
Tom (Idle Apprentice) Harry Nicholls.
Eliza (The Cook) - Herbert Campbell.
Captain of the Ship - Minnie Mario.
Zura (Princess of Morocco) - - Dot Mario.
Emperor of Morocco - James T. Powers.
Policeman - - - Reuben Inch.
Lord Chamberlain - Minnie Inch.
Harlequinade by Harry Payne and company.
Grand Ballets by Madame Katti Lanner.

1885.

Aladdin by E. L. Blanchard, music by Oscar Barrett.

Abanazar - - - Herbert Campbell.
Emperor of China - Victor Stevens.
Aladdin - - - Grace Huntley.
Kazrac (Slave of the Ring) - - - Charles Lauri junr.
Bo-Gee (Demon of the Swamp) - - - Reuben Inch.
Prime Minister - H. M. Edmunds.
His Private Secretaries - - - Jame Albert, William Albert.
Stri-Ki - - - Kinnie Edmunds.
Widow Twankey - Harry Nicholls.
Princess Badroulbadour - - - Kate Leamar.
Chee Kee - - - Nelly Leamar.
Principal Dancer - Francesca Zanfretta.
Clown - - - - Harry Payne.
Pantaloon - - - Tully Lewis.
Harlequin - - - Tom Cusden.
Columbine - - - Fanny Herbert.

1886.

The Forty Thieves by E. L. Blanchard.

Ali Baba - - - Harry Nicholls.
Cogia - - - - Herbert Campbell.
Donkey - - - Charles Lauri junr.
Cassim - - - - Robert Pateman.
Monkey - Paul Martinetti.
Morgiana - - - Constance Gilchrist.
Mrs. Cassim - - Miss M. A. Victor.
Sindbad - - - Minnie Mario.
Camaralzam - - Minnie Mario.
Clowns - - - - Harry Payne and Paul Martinetti.
Pantaloons - - - Alfred Martinetti and Tully Louis.
Harlequins - - - Tom Cusden and G. W. Craig.
Columbines - - Fanny Herbert and Josephine Martinetti.

1887.

Puss in Boots by E. L. Blanchard, music by Walter Slaughter.

The King - - - Herbert Campbell.
The Queen - - - Harry Nicholls.
Broker Williams } Reuben Inch.
Broker 'Enery } Charles Danby.
The Demon Lawyer - Victor Stevens.
The Giant Ogre - - Robert Napier.
The Old Gentleman and his Donkey - The Griffiths Brothers.
Puss - - - - Charles Lauri Junr.
Jocelyn, afterwards Marquis of Carabas Miss Wadham.
Princess Sweetarte - Letty Lind.
Harlequinade by Harry Payne and company.

1888.

Babes in the Wood by E. L. Blanchard, in collaboration with Augustus Harris and Harry Nicholls.

Robin Hood - - Harriet Vernon.
Maid Marian - - Florence Dysart.
Will Scarlet - - Maggie Duggan.
Cissy } Babes - Harry Nicholls.
Bertie } Babes - Herbert Campbell.
The Baroness - - Dan Leno.
Pug Dog - - - Charles Lauri Junr.
The Baron - - - Victor Stevens
Clown - - - - Harry Payne.
Pantaloon - - Tully Louis.
Harlequin - - - Tom Cusden.
Columbine - - - Annie Small.

[This was Dan Leno's first appearance in a Drury Lane Pantomime].

1889.

Jack and the Beanstalk, or Harlequin and the Midwinter Night's Dream by Harry Nicholls and Augustus Harris, music by Walter Slaughter.

King Henry - - Harry Nicholls.
Queen Fanny, the Flirt - - - Herbert Campbell.
Mrs. Simpson - - Dan Leno.
The Giant Gorgibuster George Conquest Junr.
Puck (attendant on Oberon) - - - Charles Lauri.
The Cow - - - Fred Griffiths.
The Cow Keeper - Joseph Griffiths.
Calman - - - Tom Pleon.

Attendants on Giant - The original Brothers Leopold.
Jack - - - - Harriett Vernon.
Princess Diamond Duckz - - - Maggie Duggan.
Oberon - - - Agnes Hewitt.
Zephyr - - - Mdlle. Aenea (the Flying Ariel Dancer).
Harlequinade by Harry Payne and company.

1890.

Beauty and the Beast by William Yardley and Augustus Harris.

Sarah Jane - - - Herbert Campbell.
Mary Anne - - - Harry Nicholls.
Beauty - - - Belle Bilton (Lady Dunlo).
Mr. Lombarde Street - Dan Leno.
Donkeys - - - The Griffiths Brothers.
Old Bogie - - - George Temple.
His Attendants - - The Leopold Troupe.
King Courage - - Vesta Tilley.
The Beast - - - John D'Auban.
Clowns - - - Whimsical Walker and Harry Leopold.
Pantaloon - - - Joseph Leopold.
Harlequin - - - Fred Leopold.
Columbine - - - Georgina Cook.

1891.

Humpty-Dumpty, or Harlequin and the Yellow Dwarf by Harry Nicholls and Sir Augustus Harris.

King of Hearts - - Herbert Campbell.
Queen of Hearts - Dan Leno.
Twirley Whirley - George Lupino.
Dumb Waiter - - Charles Lauri.
The Demon Cat - - The Brothers Kitchen.
Humpty Dumpty - Little Tich.
King Dulcimar - - Fanny Leslie.
Princess Allfair - - Marie Lloyd.
Double Harlequinade:
Scene I.—"A Railway Station," Clown—Harry Payne and company.
Scene II.—"The High Level, or London by Night," in which Mr. Charles Lauri will appear for the first time at Drury Lane Theatre as "Fin de Siècle" Clown, supported by Messrs. H. Ewins, F. and H. Kitchen and Pedro in a new and original Pantomime without words.

1892.

Little Bo-Peep, Little Red Riding Hood and Hop o' my Thumb by Augustus Harris and Wilton Jones, music by John Crook.

Little Bo-Peep - - Marie Loftus.
Little Red Riding Hood - - - Marie Lloyd.
Dame Mary Quite Contrary - - J. L. Shine.
Daddy Thumb - - Dan Leno.
Goody Thumb - - Herbert Campbell.
Hop o' my Thumb - Little Tich.
Granny Green - - John D'Auban.
Little Boy Blue - - Ada Blanche.
Mr. Wolf } - - The Brothers Griffiths.
Mrs. Wolf }
Ariella - - - - Mabel Love.
Harlequinade by Harry Payne and company.

1893.

Robinson Crusoe by Harry Nicholls and Sir Augustus Harris.

Polly Perkins - - Marie Lloyd.
Mrs. Crusoe - - Dan Leno.
Robinson Crusoe - Ada Blanche.
Will Atkins - - Herbert Campbell.
Man Friday - - Little Tich.
Captain and Mate - The Poluski Brothers.
Clown - - - - Harry Payne.
Pantaloon - - - Carl Waller.
Harlequinade - - Albertieri.
Columbine - - - Eva Clifton.
(This was Harry Payne's last appearance on the stage. He died in 1895, aged 64.)

1894.

Dick Whittington by Sir Augustus Harris and Henry Hamilton, music by J. M. Glover.

Dick Whittington - Ada Blanche.
Alice - - - - Marie Montrose.
Idle Jack - - - Dan Leno.
Eliza the Cook - - Herbert Campbell.
Fitzwarren - - - Spry.
Cat } - - The Griffiths Brothers.
Mate }
Fairy Bluebell - - Lydia Flopp.
Cabby - - - - Fawdon Vokes.
The Sexton - - J. Cave.
Clown - } - - The Griffiths Brothers.
Policeman }
Pantaloon - - - Carl Waller.
Harlequinade - - Tom Cusden.
Columbine - - - Buffy Hoby.

1895.

Cinderella by Sir Augustus Harris, Cecil Raleigh and Arthur Sturgess.

The Prince - - - Ada Blanche.
Cinderella - - - Isa Bowman.
Sandini - - - Alexandera Dagmar.
The Baron - - - Herbert Campbell.
The Baroness - - Dan Leno.
Tutor - - - - Lionel Rignold.
Bailiff's Officers - - The Griffiths Brothers.
Angelina - - Sophie Larkin.
Clorinda - - - Emily Miller.
Clown - - - - Tom Lovell.
Pantaloon - - - Carl Waller.
Harlequinade - - Miss M. Hoby.
Columbine - - - Miss E. Walker.
(This was Sir Augustus Harris's last pantomime. He died in June, 1896, aged 44.)

1896.

Aladdin by Arthur Sturgess and Horace Lennard, founded on a scenario by the late Sir Augustus Harris.

Aladdin - - - Ada Blanche.
Princess Badroulbadour - - - Decima Moore.
Sau-See - - - Clara Jecks.
Mrs. Twankey - - Dan Leno.
Abanazar - - - Herbert Campbell.
Slave of the Lamp - Paul Cinquevalli.
Dancing Master - - Ernest D'Auban.

Clown - - - - Jimmy Huline.
Pantaloon - - - Johnny Huline.
Harlequin - - - Fred Kitchen.
Columbine - - - Miss Bossetti.
(The music composed, selected and arranged, and the entire pantomime produced under the sole direction of Oscar Barrett.)

1897

(Managing Director: Arthur Collins. Arthur Collins's first Pantomime.)

The Babes in the Wood by Arthur Sturgess and Arthur Collins, music by J. M. Glover.

Prince Paragon - - Ada Blanche.
Marian - - - Violet Robinson.
Miss Gertie Girton - Alice Barnett.
Chrissie } the Babes - Dan Leno.
Reggie } the Babes - Herbert Campbell.
Baron Banbury - - John A. Varden.
King Frog - - - Ernest D'Auban.
Clown - - - Whimsical Walker.
Pantaloon - - - Carls Waller.
Harlequin - - - Tom Cusden.
Columbine - - - Miss Clarke.

1898.

The Forty Thieves by Arthur Sturgess and Arthur Collins, music by J. M. Glover.

Abdallah - - - Dan Leno.
The Fair Zuleika - Herbert Campbell.
Ali Baba - - - Johnny Danvers.
The Donkey - - Messrs. Queen and le Brun
Ganem - - - Nellie Stewart.
Morgiana - - - Amelia Stone.
Cogia - - - - Lillie Belmore.
Spirit of the Cave - Madame Grigolati.
Harlequinade by Whimsical Walker and company.

1899.

Jack and the Beanstalk by Arthur Sturgess and Arthur Collins, music by J. M. Glover.

Dame Trot - - - Dan Leno.
Bobbie - - - Herbert Campbell.
King Rattatat - - Johnny Danvers.
Jack - - - - Nellie Stewart.
Princess Pretty - - Mabel Nelton.
Marjorie - - - Mollie Lowell.
Mr. Bronson-Cat - Ernest D'Auban.
Harlequinade by Whimsical Walker and company.

1900.

The Sleeping Beauty by J. Hickory Wood and Arthur Collins, music by J. M. Glover.

Queen Ravia - - Dan Leno.
King Screwdolph - Herbert Campbell.
Marka (the Nurse) - Fred Emney.
Dr. Worterkure - - Ernest D'Auban.
Princess Beauty - Madge Lessing.
Prince Caramel - Elaine Ravensburg.
Witch Malevolentia - Alice Aynsley Cook.
Spirit of the Air - Madame Grigolati.
Harlequinade by Whimsical Walker and company.

1901.

Blue Beard by J. Hickory Wood and Arthur Collins, music by J. M. Glover.

Sister Anne - - Dan Leno.
Blue Beard - - - Herbert Campbell.
Mustapha - - - Fred Emney.
Shacabac - - - Fred Zola.
The Monster Head - Arthur Conquest.
Selim - - Elaine Ravensburg.
Fatima - - - Julia Franks.
Abdallah - - - Madge Girdlestone.
The Dancing Freak - W. Vokes.
Harlequinade by Whimsical Walker and company.

1902.

Mother Goose by J. Hickory Wood and Arthur Collins, music by J. M. Glover.

Mother Goose - - Dan Leno.
Jack - - - - Herbert Campbell.
Mayor of Tapham - Fred Emney.
The Goose - - - Arthur Conquest.
Jill - - - - Madge Lessing.
Colin - - - - Maud Beatty.
Gretchen - - - Marie George.
The Lucky Star - - Madame Grigolati.
Harlequinade by Whimsical Walker and company.

1903.

Humpty-Dumpty by J. Hickory Wood and Arthur Collins.

Queen Spritely - - Dan Leno.
King Sollum - - Herbert Campbell.
Little Mary - - Harry Randall.
Peter - - - - George Bastow.
Guardian of the Ring Arthur Conquest.
Blossom - - - Marie George.
Humpty Dumpty - Louise Willis.
The Grigolati Aerial Troupe.
Clown - - - - Whimsical Walker.
Pantaloon - - - Charles Ross.
Harlequin - - - Tom Cusden.
Columbine - - - Rose Rowe.
(This was the last appearance of Herbert Campbell and Dan Leno at Drury Lane; both died in 1904.)

1904.

The White Cat by J. Hickory Wood and Arthur Collins.

The Fairy Asbestos - Harry Randall.
King Ivory - - - Johnny Danvers.
Prince Patter - - James Welch.
Cupid - - - - Marie George.
Prince Peerless - - Queenie Layton.
Harlequinade by Whimsical Walker and company.

1905.

Cinderella by Sir F. C. Burnand, J. Hickory Wood and Arthur Collins, music by J. M. Glover.

Baroness de Bluff - Walter Passmore.
Alfonso - - - Harry Randall.
Dandigny - - - Harry Fragson.
Samuel Snap - Johnny Danvers.

Spirit of the Night } Arthur Conquest.
The Cat - - }
Prince Jasper - - Queenie Leighton.
Cinderella - - - May de Sousa.
Hippolyta - - - Pollie Emery.
Oenone - - - Emily Spiller.
Trim and Trot - - Queen and le Brun.
Growler - - - Tom Wootwell.
Harlequinade by Whimsical Walker and company.

1906.

Sindbad by J. Hickory Wood and Arthur Collins, music by J. M. Glover.

Sindbad - - - Walter Passmore.
Mrs. Sindbad - - Harry Randall.
Envoy to Empress - Harry Fragson.
Old Man of the Sea - Arthur Conquest.
Hindbad - - - Queenie Leighton.
Ruby - - - Marie George.
Abdallah - - - Florence Ward.
Clown - - - Leo Lester.
Pantaloon - - - Ernest Lester.
Harlequin - - - Tom Cusden.
Columbine - - - Miss M. Pannell.

1907.

The Babes in the Wood by J. Hickory Wood and Arthur Collins, music by J. M. Glover.

Reggie } The Babes Marie George.
Cissie } Walter Passmore.
Mlle. Estelle de l'Argent - - - Harry Fragson.
Baron Strangeways - Lennox Pawle.
Baroness Maggie (his Scotch Wife) - - Neil Kenyon.
Grip (the bull dog) - Arthur Conquest.
Earl of Huntington - Agnes Fraser.
Marian - - - Madge Vincent.
Cheerful Charles } Drew and Alders.
Dismal Dick - }
The Giants - - - The Pender Troupe.
Clown - - - - Bob Pender.
Pantaloon - - - Will Pender.
Harlequin - - - Joe Penderi
Columbine - - - Maggie Pender.
Policemen - - - T. and G. Pender.

1908.

Dick Whittington by J. Hickory Wood and Arthur Collins.

Jack Idle - - - Wilkie Bard.
Alderman Fitzwarren Johnny Danvers.
Sarah Slapp - - Arthur Conquest.
Dick - - - - Queenie Leighton.
Katrina - - - Marie George.
Harlequinade by Pender Troupe.

1909.

Aladdin by Sir F. C. Burnand, Hickory Wood and Arthur Colins, music by J. M. Glover.

Widow Twankay - Wilkie Bard.
Abanazar - - - George Graves.
Kassarac - - - Arthur Conquest.
Slave of the Lamp - Salambo.
Princess Badroulbadour - - Ida René.
Prince Pekoe - - Truby Shattuck.
Aladdin - - - Marie George.
Harlequinade by the Pender Troupe.

1910.

Jack and the Beanstalk by J. Hickory Wood, Frank Dix and Arthur Collins, music by J. M. Glover.

Mrs. Halleybut - - George Graves.
Prince Spinach - - Harry Randall.
Rupert Halleybut - George Barrett.
Alexis, the Page - Barry Lupino.
Priscilla, the Cow - Arthur Conquest.
Jack Halleybut - - Dolly Castles.
Princess Dorothy - Julia James.
Harlequinade by the Pender Troupe.

1911.

Hop o' my Thumb by George R. Sims, Frank Dix and Arthur Collins, music by J. M. Glover.

King of Mnemonica - George Graves.
Potterini - - - Will Evans.
The Ogre - - - Frederick Ross.
Smilo - - - - Barry Lupino.
Hilario - - - Violet Lorraine.
Zaza - - - - Daisy Dormer.
Ogre's Housekeeper Jessie Winter.
Harlequinade by the Pender Troupe.

1912.

The Sleeping Beauty by G. R. Sims, C. H. Bovill and Arthur Collins.

Duke of Monte Blanco George Graves.
Pompos - - - Will Evans.
Finnykin - - - Barry Lupino.
Blake - - - - Will Poluski.
Holmes - - - Sam Poluski.
Princess Marcella - Florence Smithson.
Puck - - - - Renée Mayer.
Clown - - - George Lupino.
Pantaloon - - - George Cooper.
Harlequin - - - William Russell.
Columbine - - - May Day.

The Sleeping Beauty Re-awakened by G. R. Sims and Arthur Collins, music by J. M. Glover.

Duke of Monte Blanco George Graves.
Pompos - - - Will Evans.
Auriol - - - - Wilfrid Donthitt.
Finnykin - - - Stanley Lupino.
A Monkey - - - Arthur Conquest.
Princess Marcella - Florence Smithson.
Puck - - - - Renée Mayer.
Clown - - - - Whimsical Walker.
Pantaloon - - - Stephen Asher.
Harlequin - - - George Ray.
Columbine - - - Jessie Vokes.

1914.

The Sleeping Beauty Beautified by G. R. Sims and Arthur Collins, music by J. M. Glover.

Duke of Monte Blanco George Graves.
Pompos - - - Will Evans.
Auriol - - - - Bertram Wallis.
Finnykin - - - Stanley Lupino.
Big Head - - - Arthur Conquest.
Princess Marcella - Ferne Rogers.
Puck - - - - Renée Mayer.
Zizi (a dairymaid) - Nancy Buckland.
Harlequinade by Whimsical Walker and company.

Pl. 1. THREE 18TH CENT. COSTUME FIGURES (see p. 31)
(Victoria & Albert Museum)

Pl. 2. Back View of Centre Figure

A QUERY ON THREE COSTUME FIGURES.

THE Victoria and Albert Museum has recently acquired three 18th century costumed dolls. The Textile Dept. has vouched for the authenticity of the material and workmanship. There remains, however, a considerable problem: the figures have been associated, at some unspecified time, with those of Lady Teazle, Mrs. Candour, and Lady Sneerwell (Pl. 1, from left to right), and it was rumoured that they might be concerned with the first performance of *The School for Scandal* in 1777, with which date they agree. Their details bear, however, no resemblance to any known picture of the performers, and any theatrical connection seems problematical. Failing evidence on their real provenance, it is interesting to notice the beautiful detail with which the hairdressing is finished (see Pl. 2), and to wonder whether they might not rather be the display-figures of a contemporary *coiffeur*. We should welcome our readers' opinions. R.S.

AN EIGHTEENTH CENTURY THEATRICAL AGREEMENT.

By CECIL PRICE.

IN the collection entitled, "Playbills, Manchester, Lancaster, etc., 1873-1812," now in the British Museum, there is a printed sheet of some interest to students of theatrical history. It is headed, "Articles to be observed by the Members of Messrs. Austin and Whitlock's Company of Comedians," and was in use in the ten years after 1780. Austin was associated with the Chester theatre from June, 1767[1], first in partnership with Heaton and later, with Whitlock. In the next twenty years, he visited many towns in the north of England, and his circuit included the important cities of Newcastle and Lancaster. He was himself a good comedian and, as the agreement shows, a most efficient manager.

The thirty-one articles included in the agreement cover all phases of the company's activity. To prevent disputes, a copy was given to each actor. It was signed by him and countersigned by the managers.

This shows a business-like spirit, all too rare in those days, among strolling players. Ten of the clauses concern benefit nights, and they bring some order into these much disputed occasions. By custom (and by agreement under Article X) the last benefit in each town was taken by Austin, while Whitlock "threw with the company." It was apparently usual to draw lots for the order in which the rest of the benefits were to be taken. In the case of a husband and wife who were both members of the company, the agreement declared that if the drawing took place over several nights, no married couple would be

1.—Adams's Weekly Courant, 23/6/1767.

obliged to take benefits on two evenings in succession, but that if the drawing took place on one occasion only, married and single must take their chance of whatever order they might obtain.

Benefit nights were strictly regulated. Any actor or actress who sold tickets for his or her benefit before it had been publicly announced from the stage was fined two guineas. Even more drastic was the treatment of the performer, who, before the stage announcement had been made, advertised his night in the newspaper. He found himself deprived of the takings and saw them divided among the sharers.

Careful provision, too, was made in the choice of entertainment on these nights. No bill was allowed to be printed till the manager had seen the draft and had approved of "any prologue, epilogue, or any temporary local piece that was not in print." No member of the company was allowed to put on "any Interlude, either Speaking or Pantomimical, as they only tend to disgrace the business." Further, the managers reserved to themselves the right of getting up new plays for their nights, but as a special favour, were willing to allow new pieces at the benefits of "two or three most essential performers only." They stipulated, too, that all parts in benefit plays should be performed as they were arranged "in the Cast Book for the Stock Night," and that no actor should be allowed to take any part other than his own on these occasions. One exception was made: the actor benefitting was permitted to play any one of the manager's rôles. This was important, because it gave the actor a fair choice; Austin took many of the best parts in the stock comedies and tragedies. His own list is extant[1] and reads:

Mr. Austin's Cast of Parts which he will perform when called upon for either Stock Nights or Benefits:

TRAGEDYS.

Richard - - -	Richard
Mourning Bride -	Osmyn
Henʸ 4 - - -	Hotspur
Hamlet - - -	Hamlet
Fair Penitent - -	Sciolto
Venice Preserved -	Jaffier
Zara - - - -	Lusignan
Romeo - - -	Mercutio
Oroonoko - - -	Aboan
Jane Shore - -	Hastings

COMEDYS.

Merchant Venice -	Shylock
Busybodyʸ - - -	Marplot
Rec. Officer - -	Brazen
Sus. Husband - -	Ranger

COMEDYS—*cont.*

School for Rakes -	Frampton
As You Like It -	Touchstone
Beaux Stratagem -	Scrub
Clandestine Marriage	Ogleby
Much Ado - -	Benedickt
Such Things Are -	Timeall
Cons. Lovers -	Tom
Maid Mill - -	Sir Harry
Love in Vill. - -	Justice Woodcock
Lionel and Clarisa -	Colⁿ Old Boy
Rivals - - -	Sʳ Antony
Inkle and Yarico -	Sʳ Christopher
School for Scandal -	Sʳ Petʳ Teazle
Pr. Husband - -	John Moody
Wonder - - -	Lissardo

Two other regulations concerning benefits were among the articles:

1.—Newcastle and Chester Playbills, 1767-90, f. 50 (British Museum).

the one forbids personal application for patronage; the other refuses to allow any person to perform unless he has known theatrical ability.

As we should expect, several of the articles deal with the conduct of rehearsals and performances. The prompter is the subject of two clauses. He forfeited one-and-six if he did not put up in writing, on every play night, the names of the pieces that were to be rehearsed next morning. The time of starting the rehearsal was to be taken from whichever public clock stood nearest the theatre, and if the prompter himself should be more than ten minutes late, he was fined a shilling. Actors paid sixpence if they missed the first scene or half-a-crown the whole rehearsal. Similar regulations governed the attendance of the musicians who were fined sixpence "for neglect of each music."

Penalties were also enforced for drunkenness, lateness and wilful neglect of business. Actors and actresses were not allowed to plead sickness whenever their absence was in any way caused by irregularity of living. A curious distinction, however, was made between sharer and salary actor over the question of drunkenness: any sharer drunk on a play night forfeited a crown; the salary player, only half-a-crown.

Three of the regulations are rather amusing. Article XIV laid down that members of the company must pay for every person (except a hired servant) introduced by them into the house or taken behind the scenes. Article XVI declared that if an actor's dog appeared on the stage at a rehearsal, his owner should forfeit a shilling; if during performance, half-a-crown. These fines were only levied if the dog was not wanted "to attend his master or mistress in character." The most curious of the clauses is that which states that any performer who goes home wearing any of the clothes, hats or properties of the company shall forfeit half-a-crown. Evidently the comedians eked out their own wardrobes from the stock.

The last of the articles deal with the company's economy. All ready money taken at the door was to be given by the office-keeper to the managers and all other takings were to be paid to them by Saturday morning of each week. They would then pay all expenses, shares and salaries. They would not on any account make a loan on advance to any member of the company. Actors dissatisfied with these terms or with the forfeits imposed upon them were at liberty to leave the troupe after the expiration of two months' written notice. The managers, on their side, promised to give the same notice before dismissing any performer "unless anyone should behave in so bad a manner that the company in general find it necessary the Dismission should be directly; as some such instances can be quoted, but hope never to meet with them again."

These, then, were the rules laid down for the better government of a provincial company of some standing. If they occasionally suggest

that the actors and actresses were drunken dog-lovers or indigent stephanomaniacs, that is only because a code of regulations always emphasises the worst side of human nature. The actual effect of the articles may be judged from the status and esteem which Austin and Whitlock's company enjoyed during its many years' touring in the north of England.

PHOTOGRAPHS OF THEATRICAL PRODUCTIONS.

2.—VALUE AND ACCESSIBILITY.

By M. St. Clare Byrne.

IN a previous number of *Theatre Notebook* I described some of the difficulties I had encountered when collecting photographs of modern Shakespearian productions in England. I was admittedly dealing with a special category, but for the historian of the theatre in general the difficulties will always, I believe, be much the same, unless the historian's need and purpose can be more generally recognised. Publicity, the supplier of the photographs, is sales-talk: it is not concerned with artistic and technical merits and demerits, still less with the ultimate historical importance of a production. In its own proper indifference to such things, and the inexorable, automatic multiplication of stage photographs which results, there is, in fact, positive danger to theatre history: because there are altogether too many photographs the few which matter are as likely to be destroyed as the vast useless majority. "Multiplication is vexation," especially when the subject is mainly the contemporary play, realistically produced. It becomes genuinely difficult to establish the norm, pick out the variants, and appraise historical significance, as one wilts beneath the shower of small photographs of small groupings, feeling like Alice looks in the Tenniel drawing as the shower of playing cards whirls about her.

The bulk output of what might be called the common-form photograph of the common-form production tends to provide a mass of material in which the right photograph of the particular production gets lost. The other danger, inherent in publicity, is the growing artistry of all the best stage photographic work. There are genuine artists at work to-day who are stimulated by the producer's pictures to create their own: in the stage material they "see" a beautiful photograph—beautiful in its own right—which at its best will be a sensitive interpretation of mood, atmosphere and style, but is not documentary, in the literal sense. This is especially true of Shakespearian productions, where the romantic quality of the pictorial effects encourages the photographer to work in the same spirit as the eighteenth century painters or engravers, and to use the resources of composition and light and

shade which his medium provides to capture this quality. This reinterpretation will, of course, vary in kind and degree, and at its freest will still have a certain evidential value for the historian—always provided he has contemporary information to tell him what kind of photograph it is he is studying in any particular case.

Value, for the historian, depends on the genuineness of the document he uses, and upon its kind. Unfortunately for his purpose, the camera, on occasion, can and does lie about a production. There is still the "bad" photograph which, for various reasons, may give such a misleading or inadequate idea of a scene, or may be so unrepresentative of the general tone and character of the production as a whole that it is worse than useless. I encountered a number of these in my search, and had I not myself seen the productions they purported to represent I imagine I should have included them, and that I have doubtless included similar specimens for some of the productions I have not seen. Photographs of this kind have some value as diagrams, provided they can be sufficiently annotated in the light of strictly contemporary knowledge. Technically they may be either good or bad : I found both kinds. They were all "genuine," as photographs, but trustworthy as documents only if handled by their contemporaries.

The next danger the historian encounters is what the producer calls the "phoney" photograph—that is, the composition, artistic and pleasing and effective in itself, which catches admirably the feeling of the production, but has been arranged and posed by the photographer and does not represent any actual moment or grouping in the play as performed. Three of the most beautiful photographs I saw when collecting the Shakespearian material were of this kind. They fell into three categories which showed very clearly the degrees of historical value which photographs of this kind are likely to possess. One was an excellent full-stage photograph of the setting, including not an actual group, but one so characteristic of the production and such an admirable summary of its style and spirit, that the composition was quite as informative as half-a-dozen more literal specimens would have been. It was not one of the producer's moments, but it gave the essential quality of all of them. For documentary value a photograph of this kind may reasonably be treated as the modern equivalent of an eighteenth century painting such as Wilson's *Romeo and Juliet* scene or Zoffany's Garrick and Mrs. Pritchard in *Macbeth*. It is, I think, unfair to describe such photographs as "phoney, ' but in the interests of producer, photographer and historian it should be made quite clear that they are interpretive camera studies.

For the other two I have in mind "phoney," if not an elegant term, is certainly apt. In the one case the photographer had seized upon a particularly dramatic moment in the action and had taken one of the producer's most effective groupings and set it against what was, for

the purposes of a striking photograph, a much more effective background, but which belonged, however, to another part of the play altogether, and suggested, consequently, that the producer had been unfaithful to the author's intention. It was a ten year-old production, in which, for personal reasons, I had been particularly interested, and I was therefore sufficiently disturbed by my own inability to recollect and place the picture to refer it to the producer. Admittedly it seized certain qualities of the production and certain features, but it falsified and made (producer's) nonsense of an actual episode, and so could only be used by an historian if other photographs were not procurable, when it would have some limited value if accompanied by an explanation. The third specimen could not in any circumstances have been used for historical purposes. It was the more deceptive in that the photographer had made an extremely beautiful and entirely credible *stage* picture by removing the incident from the actual open-air stage on which the performance was given and setting it against an adjacent architectural background.

These instances will illustrate the practical dangers, for the historian's task, of the growing artistry of the modern stage photograph. Another tendency, inherent from its earliest days, and distinctly noticeable at present in much of the best modern work, is the natural preference for the portrait or the small effective grouping—a tendency which is responsible for excellent detail work and for beautiful and exciting and veracious pictures, but which leaves us, in many cases, without any idea of what the full-stage settings and their groupings really looked like. It is a tendency which the historian must view with dismay: for an adequate recording he needs the full-scale effects; and though they present greater difficulties they have been well within the scope of the recording medium since the first decade of this century. The modern tendency to reduce a grouping in size until it resembles as closely as possible a still from a film sequence may produce a beautiful picture, but it does not give a true *theatre* picture. The historian cannot complain: he is not the paymaster; but it is right to call attention to the fact that—as far as my experience goes—there are no sets of photographs of recent Shakespearian productions in existence which are as useful and comprehensive, as records, as the sets for example which illustrate Matheson Lang's 1908 *Romeo and Juliet* or Tree's 1910 *Henry VIII* or Granville-Barker's 1912 *Winter's Tale* and *Twelfth Night*. The only productions of the nineteen-thirties which were photographed on a similar scale appear to be John Gielgud's 1934 *Hamlet*, his 1935 *Romeo and Juliet*, and his 1938 *Merchant of Venice*.

(TO BE CONCLUDED).

[*The Editors would like to add that Miss Byrne's exhibition on the History of Shakespearean Production will be on view from 16th Jan. to 28th Feb. at the National Book League, 7, Albemarle Street, W.1.*].

EARLY DUTCH LIBRETTOS AND PLAYS WITH MUSIC IN THE BRITISH MUSEUM.

By ALFRED LOEWENBERG. *pp.* 30. *Aslib.* 1947. 5s.

IGNORANCE of Dutch and lack of any compelling interest in Dutch dramatic history should not deter the serious student of the theatre from acquiring and carefully perusing Dr. Loewenberg's admirable pamphlet. It is essentially a demonstration-piece, an advance specimen of a far more ambitious work that he hopes some day to bring to completion. This is no less than a complete catalogue of the early librettos in the British Museum library, on the lines of Sonneck's invaluable catalogue of the collections in the Library of Congress. In a sense, then, Dr. Loewenberg is here presenting his credentials—though no one familiar with his *Annals of Opera* would ever think of asking him for them. However, here they are, and they are as impressive as might have been expected. Dr. Loewenberg's cataloguing is full and careful and his annotations are as informative as they are concise. He gives all the pertinent information that is to be gleaned from the librettos themselves (even to the extent of mentioning the engravers of the vignettes that so often decorate their title-pages) and supplements it wherever necessary by references to the foreign or other originals on which as often as not the pieces were founded, and by supplying the names of librettists or composers, where known, if these are not mentioned. As a model of the most profitable way to treat a peculiarly awkward class of source material his work could not be bettered.

Nevertheless it would be perverse to regard it purely as a bibliographical *ballon d'essai*. Fitfully and sketchily it does throw a good deal of light on the history of the musical drama in Holland. One can note, for example, in the eighteenth century the remarkable popularity of French and Belgian models and the comparatively slight influence of the elsewhere triumphant Italians. Even the native composers—not in any case a very distinguished company—make a poor showing beside such men as Grétry, Gossec, Duni and Monsigny. At the same time there is much that is purely Dutch, notably the numerous productions sponsored by the strangely-named academies or societies (*Ars superat fortunam*, *Nil volentibus arduum*, etc.), which made the propagation of culture their aim and vied with one another in dramatic and musical display. There are several examples of these half-private, half-public, productions in Dr. Loewenberg's list, and one gets from them, as from a number of more popular pieces, the impression of a vigorous native tradition that was modified but never overwhelmed by fashionable importations from abroad. C. B. OLDMAN.

"MARIA MARTEN"—AN EARLY VERSION.

By Raymond Mander and Joe Mitchenson.

IN his introduction to No. 1 Barnstormer Plays, 1928 (Reprinted 1943) Montague Slater gives the first date for a production of *Maria Marten* as April 6th, 1840. This is in London at the Marylebone Theatre. He adds that it is probable that there were versions before that date in the provinces. A bill of what must be one of the earliest versions has just come to light in the Lincoln Museum. This is dated October 27th, 1830. The murder took place on May 18th, 1827, and Corder was hanged on August 18th, 1828, so not much time was wasted in getting a play on to the stage. Here is a copy of the bill:

THEATRE, LINCOLN.
Wednesday Evening, October 27th, 1830.
Tragic Melo Drama, in 4 acts founded on Fact, called
THE RED BARN
or "THE PROPHETIC DREAM."
The Music selected and arranged by Mr. Stannard.
With new scenery painted for the occasion by Mr. Simms.

Mr. ROBERTSON is induced to bring forward this piece, not only from the unprecedented success it has been received with at the various Theatres in the Kingdom, but as a moral lesson, that Murder, however for the time concealed, will speak with most miraculous organ. Every one must be aware of the Incidents on which the Piece is founded, but the Dramatist has avoided the real names of the parties, still blending all the principal Incidents, with an effect at once awful and instructive.

Cordel, a young farmer - - - -	Mr. Hamilton
Mr. Delamere, a Magistrate - - - -	Mr. Brunton
Wilton, a gipsy confederate of Cordel - -	Mr. Talbot
Marlin, a labouring farmer in the vale of years -	Mr. Styles
Robin, a factotum to Chatteral - - -	Mr. Simms
Peter Christopher Chatteral, a Barber, Beadle, etc.	Mr. Gurner
Nell Hatfield, a Gipsy - - - -	Mrs. W. Robertson
Anna Hatfield, her daughter - - - -	Mrs. Gurner
Dame Marlin - - - - - -	Mrs. Danby
Mrs. Cordel - - - - - -	Mrs. Hamilton
Maria Marlin - - - - - -	Mrs. Stewart Smith

A brief sketch of the incidents:

Cordel for his numerous crimes receives the curse of the Gipsy Chief.
Cordel's first meeting with Maria Marlin.
His promise to marry her—The anguish of old Marlin and his Dame at parting with her—
His proposition to meet her at the RED BARN disguised in Man's Apparel—
Her joy at the thoughts of marriage.
Awful meeting at the RED BARN,
Where the deed is perpetrated.
The Appearance of Maria to her mother in a dream.
The interior of the Barn where the body is discovered.
Cordel's marriage in London—His living in splendour when the Gipsy's curse is fulfilled.
Cordel's apprehension and confession.
And the appearance of the Shade of Maria Marlin in Cordel's Dream, which produces the denouement.

Among the minor Incidents to give effect to the serious part of the Melodrama, some Comic Parts are introduced which must set gravity at defiance.

No author is named, as usual. The change of names from Corder to Cordel and Martin to Marlin is slight. It would be interesting to know when the popular title came in to use and the real names of the characters were used and more about the earlier versions named. The popular interest in the murder is shown by the existence of Staffordshire figures, both of Corder and his victim, and "A View of the Red Barn at Polestead" in the Willett Collection at Brighton.

We are grateful to F. J. Cooper, Esq., of the Lincoln Museum for the copy of the bill in the museum collection.

ADDITIONS AND ANSWERS TO QUERIES.

TWENTIETH CENTURY THEATRES. No. 5, p. 56; No. 6, p. 71.

1. Magazine programmes for the 1930's in the series "Romance of the London Theatre" mentioned by Mr. Faulkner contain drawings from prints and photos of nearly all past and present London theatres. There is a complete set in the Enthoven Collection, and we have about half in our collection.
2. Waring and Gillows's Trade Catalogue, *c.* 1910, has good photos of exteriors, interiors, details of boxes, ceilings, etc., of the Aldwych, Camden, Lyceum, Wyndham's, Strand, and Vaudeville Theatres.
3. The magazine *The Playgoer*, published between 1901 and 1904 (28 numbers ?), contains a large number of sketches, photos, prints of London and provincial theatres past and present not noted in the lists.
4. ALHAMBRA. Interior (the Promenade) Drawing. Interior and exterior. Drawing, *The Playgoer*, Vol. 1, No. 6.
5. AMBASSADORS. Exterior (part). *Dancing Times*, Feb. 1941.
6. COMEDY. Exterior. *The Theatre*, Dec. 1881.
7. GAIETY. (*a*) Drawings by Algernon Talmage. *The Studio.*
   (*b*) Interior during building. *Sketch*, 1903.
   (*c*) Old interior during demolition. *Sketch*, 1903.
8. HIS MAJESTY'S.
   (*a*) Large litho of architect's drawing.
   (*b*) Interior. Stage from audience; audience from stage. Savage Club Mat., 1899.
9. LYCEUM. Interior. The First Night of Irving's *Hamlet*, picture by Alfred Bryan, 1875. Interior in J. B. Booth's *The Lyceum of Irving*, see *Everybody's Magazine.*
   by Alfred Bryan, 1875. Interior in J. B. Booth's *Everybody's The Lyceum of Irving.*
10. PRINCE OF WALES. Original architect's drawing (water colour) in possession of Miss Tonie Edgar-Bruce.

11. SAVOY. Exterior sketch. *The Theatre*, Dec. 1881.
12. SCALA. Entrance Royal Box. *I.L.N.*, Sept. 1905.
13. WINDMILL. Exterior photo. *Everybody's*, Dec. 1946.
14. WYNDHAM'S. Exterior. From *A Picture Guide to London, c.* 1904. Also contains Aquarium, Comedy, Empire, Hippodrome, His Majesty's, Oxford, etc.

All the above are from our Collection except No. 10. The list is only meant to fill gaps in Mr. Faulkner's survey. We have many duplications of pictures of interiors and exteriors, but where there is one noted we have not troubled to list others.

RAYMOND MANDER, JOE MITCHENSON.

DRURY LANE PICTURES. Additional to vol. 1, p. 71. Exterior from A. E. Wilson, Pageant Pantomime. Print of interior, 1847, in *Drama*, Autumn, 1946. J. W. H. FAULKNER.

IDENTIFICATION OF PLAYBILL—see vol. 2, p. 20 (1). The theatre to which this bill refers is Liverpool. This may be deduced from the local name of the ballet and from the street names given.

SYBIL ROSENFELD.

DATES SUPPLIED. Nicolo Sabbattini, b. about 1574; d. 1654. Gaspare Angiolini, 1723-1796.

Serlio: *Architettura*, vol. 2 published in Paris, 1545. First English translation (said to have been made not from the Italian, but from the Dutch by one Robert Peake) published in 1611 as Second *Booke of Architecture*. D. LYNHAM.

PROGRAMMES. We have received a communication in respect to the query in our last number and this has been forwarded to the enquirer. EDITORS.

NOTE ON "PUPPET THEATRE" MAP ON p. 3.

Mr. Barry Duncan has commented that the map on p. 3 of the present volume suggests "that Holborn ran through Newgate and Cheapside, and that Watling Street was only another name for Fleet Street." He also calls attention to a possibility of confusion between that Salisbury Court adjacent to Dorset Garden (and the Duke's Theatre) and the Salisbury Change shown on the map some half-mile farther west, but expresses the opinion that the distinction is rightly made on the map.

Mr. Speaight replies that his map professed not "an accurate reconstruction, but was intended to show the broad shape of Tudor and Stuart London: this consisted of two roughly parallel streets crossing the River Fleet at Holborn Bridge and Fleet Bridge respectively. Both of these streets changed their names as they went along, but rather than confuse the map with a mass of irrelevant detail I grossly simplified the issue by calling one street 'Holborn' and the other 'Fleet Street' for almost the whole of their lengths." He adds an apology to those readers to whom his condensation appeared misleading.

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EDITORIAL.

THERE have occurred three events since our last number which may prove of first significance to subjects for which this journal stands.

Each of these events has its own importance to us. In the first place the interest shown by the staff and the students of the Architectural Association, in a brief presentation of some of the results of research upon British theatre-design and tradition which this journal has helped to make available, was such as to prove again what value the architectural profession sets upon any knowledge contributing to the improvement of modern British theatre-design. Day-to-day experience shows how little this knowledge is at present co-ordinated. The theatrical profession does not possess it and the architect has no specialized guide towards it. It appears clear that he would welcome such guidance, and that the whole immediate future of theatre design must benefit by the use of such knowledge.

The significance of the British Theatre Conference is of a different order. This important meeting was organized and took place without attention being drawn to the value or even the existence of British theatre research—save that the present writer referred to the opportunity for the encouragement of such research that might follow the founding of a Chair in Theatre at Universities, and to the contribution research might make towards the information department of any British Theatre Institute that may be formed.

It was clear that no organized body of theatre research yet exists which could send to such a conference a representative to draw attention to the subject.

Thus we reach the significance of the third event; a meeting called to explore the possibilities of founding a society to advance the aims which this journal has fostered—those of research into British Theatre Technique. At this meeting it was resolved that such a Society would have an obligation to recognise the possibility of the high importance of such research to the current theatre. And it was decided that beside the prosecution of the present lines of research for their own sakes (always our first concern), a Society formed on these lines must be open at any moment to receive and respond to a call from the architects, the engineers, the lighting technicians, the scene-designers, the scene-constructors, the authors, the producers and the players themselves of the modern Theatre, for the application of research to modern problems where it can be of service.

It was clear that such a Society should not stress History exclusively (however great its interest), but should stand for Research first, involving itself in the encouragement of at least some members to apply available knowledge to current problems at need.

The meeting elected a temporary committee, consisting of Miss M.

St. Clare Byrne (chairman), Miss Sybil Rosenfeld and Mr. Bertram Shuttleworth (secretaries), and Messrs. Ifan Kyrle Fletcher, Alfred Loewenberg, Llewellyn Rees, Richard Southern and Torin Thatcher, to organize a general public meeting at which a formal proposal to initiate the Society will be made. The meeting will be held at the Old Vic on Friday, 11th June. All subscribers in Britain will receive an invitation.

THE DISCOVERY OF THOMAS LEDIARD.

ONE day in 1943, in a few moments snatched from grimmer things, I wandered into a bookshop, eager to enjoy once again the pleasure of browsing amongst books. It must have been a fortunate day, because almost the first book I took down from the shelf was a slim folio entitled "A particular Description Of four curious Illuminations." Excited at finding a book which fitted into my researches into the literature of Splendid Occasions in English history, I carried it away to the British Museum. There I found no copy in the Library, but several other books of a similar nature, mostly in German. The plates made their theatrical importance obvious. Further investigation revealed the interesting descriptions of the entertainments in *The German Spy* and the important variant issue in the library of the Victoria and Albert Museum. As a first contribution towards the bibliography of Lediard's theatrical works I am giving full descriptions of the books so far discovered. I believe it may be found that there are English versions of some of his other German works, especially those which celebrate events connected with the English Royal family.

1. Julius Caesar in Aegypten. In einem sing-spiele auf dem Hamburgischen Schau-Platze vorgestellet im jahr 1725.
(Hamburg): Gedrukt mit Stromerschen shrifften, N.D.
Translated by Thomas Lediard from the original Italian by Nicolo Francesco Haym. The dedication is dated Hamburg, November 12, [1725. This opera, with music by Handel, was first produced at the Haymarket, February 20, 1724.

A reprint was issued for the revival of Lediard's version at Hamburg in 1733. This has the imprint "mit Spieringischen schriften." It is interesting to notice in part (iv) of no. 2 the special attractions which Lediard added to the 1727 revival of the opera.

2. Eine Collection Verschiedener Vorstellungen In Illuminationen Und Feuer-Wercken / So in denen Jahren / 1724. bisz 1727. inclusive Bey Gelegenheit einiger Festins und Rejouissances Zur Ehre Des Allerhöchsten Königl. Grosz-Britannischen Hauses / Auf dem Hamburgischen Schau-Platze / Unter der Direction, Und der Invention Thomas Lediard's (Secretaire bey dem von Sr. Königl. Majest. von Grosz-Britannien in Nieder-Teutschland etablirten Hochbetrauten

Hn. Envoye Extraordinaire) Sind vorgestellet worden; In Sieben grossen Kupfer-Platen Auf das accurateste abgebildet; Nebst Derselben Vollkommenen und ausfuhrlichen Beschreibungen: in welchen alle dabey vorgestellte Sinn-Bilder / nebst dazu gehorigen Lateinischen, und in Teutschen Versen explicirten / Emblematischen / und andern Inscriptionibus und Titeln enthalten.
Hamburg: Gedruckt bey Philipp Ludwig Stromer, 1729.
Small folio. Title printed in red and black. Eight large folding engravings (two are identical except for the inscriptions) by Krüger and Fritzsch after Lediard.

There is a general title-page as above and a separate one to each of the four parts of the book; each part has individual signatures.

(i) Umständliche Beschreibung Derer An dem Höchst-Feyerlichst begangenen Hohen Crönungs-Feste Ihr. Königl. Majest. Georgii des II. Und Wilhelminae Carolinae, Königs und Königinn Von Gross-Brittannien . . . (3 plates).

(ii) Weitläuffige Beschreibung / Der Bey dem feyerlichst begangene Hohen Geburts-Feste Sr. Königl. Hoheit Friderici Ludovici, Printzen von Wallis . . . Am 31. Jan. Ao. 1726. Auf dem Hamburgischen Schau-Platze . . . (1 plate).

(iii) Besondere und ausführliche Beschreibungen / Der Bey höchst-feyerlichsten Begehung Des Hohen Geburts-Festes Sr. Königl. Majest. Georgii, I. Königs von Grosz-Britannien . . . Am 8. Jun. Ao. 1724. Auf dem Hamburgischen Schau-Platze. . . . (2 plates, one the same as one in the first part except for the inscription).

(iv) Vollkommene und umständliche Beschreibung / Der Bey . . . Celebrirung Des Hohen Geburts-Festes Sr. Königl. Majestat. Georgii Ludovici, Königs von Grosz-Brittannien . . . In dem / In der Opera, Julius Caesar in Ægypten, ausgeführten Prologo und Epilogo . . . Am 9. Junii Anno 1727. Auf dem Hamburgischen Schau-Platze vorgestellten . . . Und . . . In Unterthänigkeit gewidmeten prächtigen Illuminationen: Als such Des schönen Prospects der Stadt London, Und dabey praesentirten Feuer-Wercks . . . (2 plates).

3. A particular Description Of four curious Illuminations (Together with all the Emblems, Inscriptions & Mottos, and two large Cuts of the same, finely grav'd), As represented in a Musical Entertainment on the Stage of Hambro', October 22. N.S. 1727. Being the Day appointed for Solemnizing the Coronation Of their most sacred Majesties, George II. and Caroline, King & Queen of Great Britain . . .
Hambro': Printed by Philip Lewis Stromer.
Folio. Two large folding engravings by Fritsch after Lediard.

This is an English version of part (i) of no. 2. The 1729 German edition has three plates.

4. An Exact and particular Description Of the beautiful Illumination,

Prospect of the City of London, and Fire-Works, (Together with all the Emblems, Inscriptions & Mottos, and two large Cuts of the same finely grav'd) To be represented in a Prologue and an Epilogue to the Opera Julius Caesar in Ægypt, on the Stage of Hambro', Monday June 9. N.S. 1727. At Celebrating the Anniversary Of His most sacred Majesty, George, Lewis, King of Great Britain's &c., &c., &c. most solemn Birth-Day.
Hambro': Printed by Philip Lewis Stromer.
Small folio. Two large folding engravings.

This is an English version of part (iv) of no. 2 and has the same plates.

5. Eine Collection Curieuser Vorstellungen / In Illuminationen Und Feuer-Wercken / So in denen Jahren / 1724. bisz 1728. inclusivè, Bey Gelegenheit einiger Publiquen Festins und Rejoussances, in Hamburg, Und mehrenteils Auf dem Schau-Platze daselbst / Unter der Direction, Und Von der Invention Thomas Lediard's . . . sind vorgestellet worden; In Sechzehn Grossen Kupfer-Platen . . .
Hamburg: Gedruckt bey Philipp Ludwig Stromer / 1730.
Folio. Title printed in red and black. Portrait of Lediard and 18 plates. Sixteen plates are called for on the title-page. Vinet notes this discrepancy in his "Bibliographie des Beaux-Arts." This increase in the number of plates combined with the facts that the title-page mentions events taking place between 1724 and 1728, whereas the book describes events up to 1730 suggests that an issue lacking the last part (Ausfuhrliche Relation) was projected. If it exists no copy has yet been located.

The general title-page is as above, and there are separate title-pages to each of the ten parts of the book. Of these ten parts, four are the same as those of the 1729 book described above. The titles of the six new ones are as follows.

(i) Vollkommene Beschreibung Der / Auf die Höchst-Gluckliche Verbindung / Seiner Königl. Hoheit / Des Durchlauchtigsten Fürsten und Herrn / Herrn Carl Friedrich, Erben zu Norwegen, Hertzogen zu Schleswig-Holstein / . . . Mit dur Durchl. Russischen Kayserlichen Printzessin / Anna Petrowna, An Deroselben Hohen Gebuhrts-Feste / . . . In denen, Bey der Opera Bretislaus, auffgefuhrten Prologo und Epilogo, Am $\frac{7 \text{ Febr.}}{27 \text{ Jan.}}$ 1725. Unter der Direction und Vorsorge Thomas Lediard's Auf dem Hamburgischen Schau-Platze vorgestellten Illuminationen, und Feuer-Wercks / Also such des schönen Prospects des Hertzoglichen Pallasts in Petersburg . . . (3 plates).

(ii) Beschreibung / Der / Am 9ten Septembris, 1727. Als Seiner Allerchristlichen Majestät / Ludovici des XV, Königes von Frankreich und Navarra / Gemahlin Majestät, Mit 2. Printzeszinnen glücklich entbunden . . . In dem / Bey der Opera Calypso, auffgeführten Prologo . . . (1 plate).

(iii) Beschreibung der . . . Illuminationen, So zu unterthänigster Freudens-Bezeugung . . . Seiner Königl. Hoheit / Caroli Friederici, Erben zu Norwegen / Hertzogen zu Schleszwig-Holstein / Also Anna Petrowna, von einem Printzen Höchst-glücklich entbunden / . . . Auf dem Hamburgischen Schau-Platze angeordnet / Wegen Höchstschmertzlichen seligsten Hintritt Ihro . . . Hoheiten aber nicht vorgestellet worden . . . (1 plate).

(iv) Ausführliche Beschreibung Derer / an dem Glorwürdigsten Krönnungs-Feste Ihro Russischen Kayserl. Majest. Petri des II. . . . So wohl In dem hiesigen Opern-Hause / Als auch / nach vollendeter Opera, Vor und in Des . . . Herrn Residenten Behausung . . . Am 12. Maji. Ao. 1728. vorgestellten . . . (3 plates).

(v) Umständliche Beschreibung Der, Am 17ten Septembris, 1725. Bey Celebrirung Der Höchst-Glückseligsten Verbindung Seiner Allerchristlichen Majestät Ludovici des XV, Koniges von Frankreich und Navarra, Mit der Durchlauchtigsten Printzeszin Maria. (1 plate).

This part is not recorded by Vinet who gives in its place a part the title of which he translates as "Naissance de Pierre III, de Russie."

(vi) Ausführliche Relation, Des / Wegen der am $\frac{28,\ \text{Apr.}}{9,\ \text{May}}$ jetztlauffende MDCCXXX. Jahrs geschehenen Glorwürdigsten Cronung Annae Iwanownae . . . Von dem . . . Herrn Friederich von Böttiger / . . . Am 10. Augusti . . . celebrirten Solennen Festins: . . . (2 plates).

The copy in the Victoria & Albert Museum has an interesting foreword which is not present in the copy in the British Museum.

6. The German Spy. In Familiar Letters from Munster, Paderborn, Osnaburg, Minden, Bremen, Hamburg, Gluckstadt, Helgoland, Stade, Lubeck, and Rostock. Written by a Gentleman on his Travels, To his Friend in England. With a Prefatory Account of these Letters, and Explanatory Notes, By Thomas Lediard, Esq.
Printed for J. Mechell, and J. Bailey, 1738. 8vo.
The second edition was printed for T. Cooper, MDCCXL.

7. Britannia. An English Opera. As it is Perform'd at the New Theatre In the Hay-Market. With the Representation and Description of a Transparent Theatre. Illuminated, and adorn'd with a great Number of Emblems, Mottoes, Devices and Inscriptions, and embellish'd with Machines, in a manner entirely New. By Mr. Lediard. Late Secretary to His Majesty's Envoy Extraordinary in Hamburg, and many Years Director of the Opera House in that City. The Musick compos'd after the Italian Manner, By Mr. Lampe.
Printed for J. Watts, MDCCXXXII.
4to. Folding engraved plate.

I.K.F.

THE CAREER OF THOMAS LEDIARD.

ALMOST all the scanty information we have about Thomas Lediard is culled from his own writings. He was so dim a figure that the *Biographia Dramatica* followed by Musgrave's *Obituary* confused him with his son of the same name.

The Royal Society,[1] of which he was made a Fellow in December, 1742, has a record that he was the son of Thomas and Dorothy Lediard of St. Dionsis Backchurch. Reference to the parish registers[2] of this church, which was situated off Fenchurch Street, shows that he was born on October 20, 1684.[3] The name is variously spelt Lediard, Ledyard, Lidiard, Lydyard and Lydiard. A previous son Thomas was buried in March 1675/6, and two daughters died respectively in childhood and infancy. Another daughter, Mary, was born in May 1682, and a fourth, Elizabeth, in July 1687/8. The family may have moved from the district after, for they are not mentioned in the list of inhabitants of London, 1695, in the Guildhall Library.

Our knowledge of Thomas's education is a blank, and we hear no more of him until, as a young man of twenty-three, we find him attached to the staff of the Duke of Marlborough[4] on the Duke's visit to Saxony to negotiate with Charles XII of Sweden. As he describes himself as a gentleman of pleasure without rewards he was obviously a man of means.

The curtain then drops again until 1724 when he is in Hamburg as secretary to Cyril Wich or Wych, British envoy extraordinary to the Hans towns since 1713. From Easter 1722-6 and again from Easter 1727-8 the Opera House there came under the proprietorship of several gentlemen and ministers, of whom Wich was one.[5] In the preface to the Victoria and Albert Museum copy of the collection of Lediard's stage designs, he tells us that there was no lack of actors, actresses, poets and composers, but there was no appointed scenic artist nor any one who knew much about architecture. Lediard was therefore entrusted with the scenic side of the productions from the beginning by von Alefelt, one of the ministers, though he had hardly given a thought to architecture for twenty years. As he was then forty it would seem that as a young man he had made some study of that art. He says in the preface to *The German Spy* that such work was quite "out of my Way, and what I should never have attempted but by the express command of Sir Cyril Wich and some other Persons of Distinction." It is probable then that he had been working in the Opera House since 1722, though his first known design, for the birthday of George I, dates from June, 1724. For this occasion he first executed the project of an illuminated theatre for a Serenade specially composed. The idea was not

1.—Information kindly supplied by Mr. D. C. Martin, Asst. Secretary.
2.—Harleian Society Publication, 1878.
3.—*D.N.B.* gives 1685.
4.—See his *Life of John, Duke of Marlborough.*
5.—According to *The German Spy*, p. 96, the property was vested in him.

altogether new. For some time it had been the custom to illuminate the façades of houses, staircases and rooms on festive occasions with emblematic pictures, legends and devices. In the theatre at public rejoicings similar illuminations had been shown, but were confined to such accessories as pyramids, pedestals, coats of arms, symbols and triumphal arches. Lediard's attempt was approved. Wich[1] wrote home that "La Musique les Danses et les autres ornemens rendisent ce[s] Spectacles des plus brillans qu'on a vu par le Theatre de cette Ville." He sent too an engraving of Lediard's design, in a much cruder and sketchier form than the plate in the collected work.

Lediard followed up his initial success with two more designs in 1725 and one in 1726. After that he claims that he took over the sole direction of the Opera House. For the birthday of George I in June, 1727, he extended the transparent technique to the floor and ceiling of the theatre, and in the epilogue introduced what he calls the art of the shadow play, or representation of far-off towns and countries in the moonlight. This had been tried out some years previously for the opera *Mistevojus*. In September, 1727, the transparent heaven was extended five feet in height and all the main scenes and walls were likewise rendered transparent. The coronation of George II provided another splendid occasion for the exercise of Lediard's talents. A new drama of three acts entitled *Great Britain Rejoycing*, specially written and composed, was given for two nights, once for the entertainment of the ministers and local worthies, and secondly for the English residents. Wich's orders had been to spare no expense. Lediard was now able to make four changes of scene, an illumination for each act and one for the middle of Act I. There are no designs for 1729, and the final one is for August 1730. In this latter year the plates and descriptions were, by desire, issued in a collected form. Lediard stresses that he has spared neither pains nor cost to make the designs accurate. If they did not square with the rules of architecture it was because there was a difference between real and stage building, and a great amount of liberty was always accorded the theatrical artist.

Managing the Opera House was not Lediard's only task during his sojourn in Hamburg, for in 1725 he published his *Grammatica Anglicana Critica*.

He was back in London in 1732. On November 16[2] of that year his opera *Britannia* was brought out at the Little Theatre in the Haymarket with music "after the Italian manner" by Lampe, and with Cecilia Young, later to become the wife of Arne, as Britannia. Great preparations were made for this spectacle. *Cato*, to have been given on November 4, was cancelled and the tickets made available for *Britannia* on the 16th: "the fitting up and making the House convenient for the

1.—P.R.O., S.P. Foreign, No. 41.
2.—Daily Post, Nov. 13. Nicoll gives Nov. 15th.

Purpose having occasion'd this delay." The theatre was newly painted and the pit and boxes laid together at 6/-, whilst the gallery was 3/-. A notice was added that "The Illuminations and other preparations for this Opera are such, that no Person whatever can be admitted on the Stage." The advertisement announces: "The Scenes and Clothes are entirely New. With the Representation of A TRANSPARENT THEATRE, Curiously illuminated, and adorn'd with a great Number of Emblems, Motto's, Devices, and Inscriptions; and embellished with Machines, in a Manner entirely new."[1] The opera was repeated on November 20, 23, and 27. This was the last of Lediard's work for the stage.

He now turned his attention to history and etymology. He translated the *Life of Sethos* by J. Terrasson, and assisted, under the title of professor of modern languages in lower Germany, on the etymological side of Bailey's dictionary which appeared in 1736. His *Life of John, Duke of Marlborough* belongs to the same year. In 1737 his translation of Mascon's *History of the Ancient Germans* appeared as well as his *History of the Reigns of William III, Mary and Anne.* The following year his architectural interests are once more in evidence with the publication of his translation of J. B. Fischer's *Plan of Civil and Historical Architecture.* In 1738 too *The German Spy* came out. According to the preface it contains a collection of letters written by a gentleman on his travels in Germany. The anonymous editor, unsure of their authenicity, applied to Lediard on account of his knowledge of the country. Lediard pronounced them genuine and subjoined some notes. The letters, part fictional, part descriptive in the manner of the times, were obviously written for publication, and may have been, also in the manner of the times, by Lediard himself, though of this there is no actual evidence. Their interest for us lies in the fact that they describe some of the performances at the Hamburg Opera House under Lediard's direction.

Lediard was living in Smith Square, Westminster, when the project for building a bridge at Westminster was being mooted. Together with Thomas Cotton and Nicholas Hawksmore, Lediard was working on a scheme. Hawksmore died, and on Lediard devolved the work and expense of taking surveys, drawing plans and making calculations. He and Cotton published their Scheme in February 1737/8, and later Lediard answered some objections from one of the commissioners. His proposals evidently made an impression, for he was appointed agent and surveyor to the commissioners at a salary of £300. The first stone of Labelye's bridge was laid in 1739, but Lediard never saw it completed. He resigned his position on account of ill health in favour of his son Thomas, and died in June 1743[2] at the age of 68. S.R.

1.—*Ibid*, Nov. 2, 8, 13.
2.—*London Magazine*, 1743, p. 312.

LEDIARD AND EARLY 18TH CENTURY SCENE DESIGN.

WE reproduce seven plates of Lediard's scenes and his portrait. On Pls. 2, 3, 4, 5 and 8 we shall make a few comments based on their contents and on the printed description of them, but for Pls. 6 and 7 we shall quote the description in some fullness to give an opportunity of comparing it with the prints. Pls. 1-7 are from *Eine Curieuser Collection* (pub. Hamburg 1730) and Pl. 8 from *Britannia* (pub. London 1732).

Pl. 2 shows the third scene on the occasion of the marriage of Charles Frederick of Norway with Anna Petrovna, 1725. No description of this show is given in *The German Spy*, but the scene is interesting in being, with Pl. 5, somewhat out of the run of Lediard's style of architectural vistas, and may have had a similar lay-out to Pl. 5, which we will discuss later.

Pl. 3 is the single "illumination" for the 1726 celebration of the birth of Frederick, Prince of Wales. It is a typical Lediard scene, well illustrating his liking for the "pyramid" as a decorative element. It is, however, unusual in showing what is in effect a narrow scene flanked by two side courts or corridors.

Pls. 4 and 5 form the full record of the scenery for the Prologue and Epilogue added to the performance of Handel's *Julius Caesar in Egypt*. They were for the occasion of the birthday of George I in June 1727, and we may read full descriptions. These open by telling us that "the Curtain drew up leisurely under a softer Symphony of Flutes and Violins, and discover'd the most noble and beautiful Prospect I ever saw on any stage. The whole Theatre was illuminated with several Thousands of Lamps, dispos'd, however, in such Manner, behind transparent Scenes, that none of them were to be seen, and yet the Light they gave was extremely penetrating by Reason of their Great Number."

Thus we are introduced incidentally to Lediard's very frequent use of the word "transparent" in describing his scenes. Its significance is not undebatable. There is some reason to suppose that often this word was used of English scenery to signify that the scenery was cut-out, or pierced with decorative openings. The word is found in Inigo Jones's notes on his masque drawings. But in a careful review of the occasions of its use by Lediard, we are inclined to support the more literal interpretation, in spite of its difficulties. The difficulties are these: referring, for example. to Pl. 6 we read that, between the statues of the kings at the sides of the stage, there were "transparent Pillars, of a bright Red, adorned with green Foliage, and hung with Trophies" and that over each statue "was a transparent Arch with an Escutcheon." What part of such columns could have been translucent? And what effect could any transparency have had in this position when its surface

must have been nearly as brightly lit by the lamps behind the wing in front, as by those behind the transparency lighting, in turn, the wing behind? And yet, since the arches, which are also said to be transparent, are almost certain to have been painted on the flat wings by the art of perspective, it is difficult to apply the other interpretation of "cut-out" to them—or, even if we allow it, to see what machinery known to the time could have handled such cut-out, side-facing arches.

Thus we are forced to return again to the literal interpretation and consider it once more. And this reflection arises: in Lediard's time, the stages, in spite of the boasted "thousands" of lamps, could scarcely have been what modern eyes would call brightly illuminated. The "lamps" were probably candles, and even if their number is not exaggerated, "several thousand" candle-power is not an outstanding figure to light a highly complicated set on a pretty large stage. Thus we may suppose that even such special scenes as Lediard's were somewhat shadowy to see; and, in this case, opportunity might well have been taken to treat such pieces of scenery as came against brightly-lit surfaces in some form of translucent material, so that some effect might be borrowed from the light behind, *through* the scene itself. Upon such translucent passages, painting would be executed in transparent colours, or in opaque paint where a detail was required to have more or less the effect of a silhouette against the ground. Something of the effect of stained glass would result, but not too conspicuously, since the front of the pieces would also receive a quota of light. The gain would have been in a sort of luminosity, but added to a surface already lit.

We would exercise the especial facility of *Theatre Notebook* here to ask readers to send us what examples they can find of the use of the word *transparent* as applied to scenery, with a view to establishing the significance of the term.

To return to Pl. 4. "The Fore-part of the Stage was design'd to represent a large Court before the Temple of Mars, with the Temple in View, open and finely illuminated." A full description of detail follows but in terms so similar to those of the quotation that ends this article that we content ourselves with the following general observation on a single point. This concerns the *subject* of such early 18th century stage settings. An examination of the plate will show that in spite of his giving a name to the place it portrays, the scene does not in fact present any attempt at a realistic picture at all. It is rather in the nature of a decorative device whose justification rests in its own nature. A pregnant thought for those who seek to establish the function of scenery in the theatre!

Here is no such portrayal of a "court before the Temple of Mars" as any 19th or 20th century designer would have conceived it. To him it would essentially have to be an "exterior" scene; trees and sky, and perhaps a distant view of landscape would come in to give an "atmosphere" to the setting and a verisimilitude to the fiction.

Thomas Lediard (1684-1743).

PLATE 2.

SETTING FOR A PERFORMANCE IN 1725.

PLATE 3.

SETTING FOR A PERFORMANCE IN 1726.

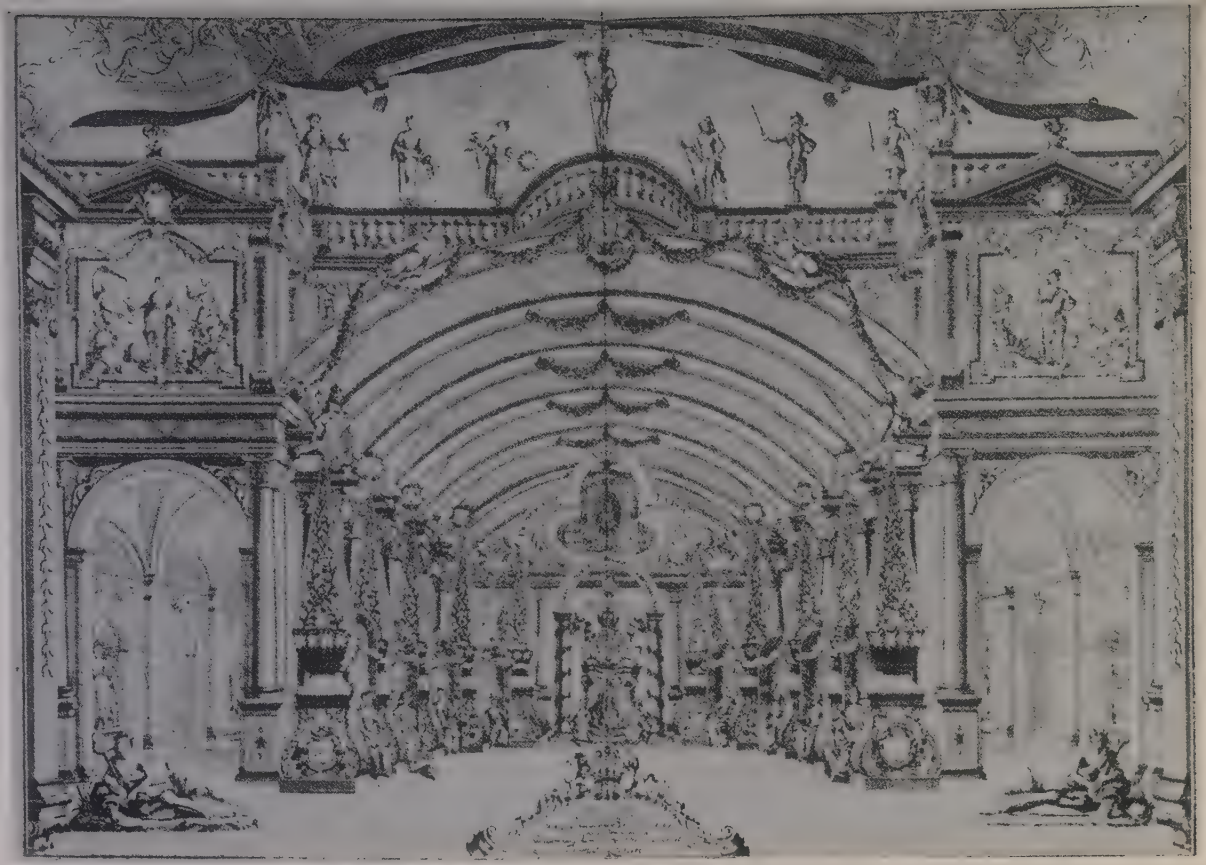

PLATE 4.

PROLOGUE TO
Julius Caesar
in Egypt,
1727.

PLATE 5.

EPILOGUE TO *Julius Caesar in Egypt*, 1727.

PLATE 6.

SETTING FOR *Great Britain Rejoycing*, 1727.

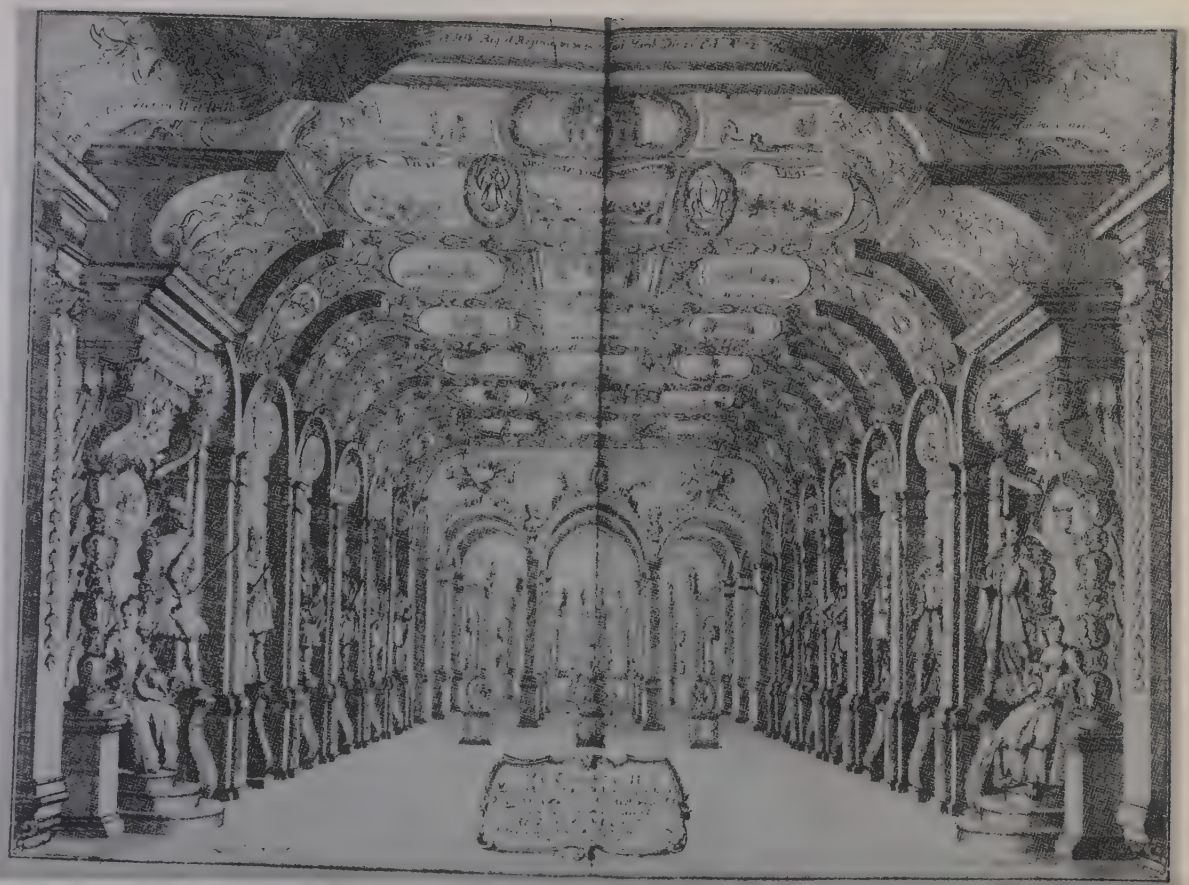

PLATE 7.

SETTING FOR *Great Britain Rejoycing*, 1727.

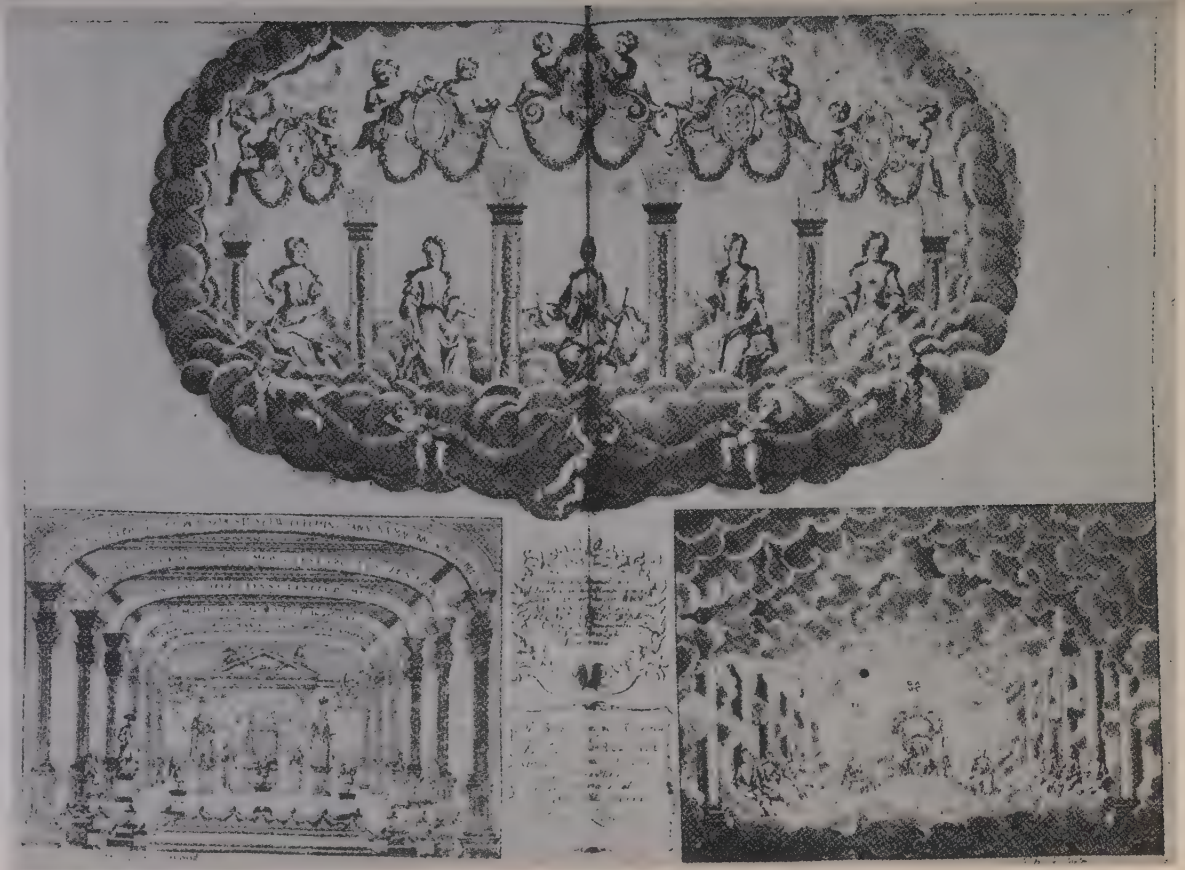

PLATE 8.

SETTING FOR *Britannia*, 1732.

Here the fiction itself is the reality. There is no realism. This is no such court as ever was. It is its own end—a theatre decoration.

Probably much 18th century scenery took this flavour. We are inclined to suppose, on the strength of an acquaintance with the landscape skill of Streeter or Aggas, that their scenery may have been in something of the same style as their pictures—just as our scenes to-day form a branch of the art of representing the appearance of places. But many modern designers are relinquishing this view, and it may be they return closer to the earliest functions of scenery in doing so.

When Lediard did touch the representation of an existing place, it was with a slightly different approach from a realistic scene-designer, as the next engraving, in Pl. 5, shows.

This is for the Afterpiece which followed *Julius Caesar in Egypt* on the same occasion as the above. We have no picture of the stage at the opening of this epilogue, but we read "The stage . . . represented a pleasant Prospect in the County of *Oxford*, where the River *Isis* falls into the *Thame*. . . . At a Distance was discover'd a large Arch, finely illuminated, thro' which appeared the Conflux of these two Rivers." The significance of "at a distance" suggests that this setting came at the back of the stage and was framed by an approach of wings of which we have no record.

"At the Conclusion of the Epilogue, the Forepart of the Stage was suddenly darken'd, the Conflux of the two Rivers disappeared, and instead thereof was discover'd, thro' the Arch, the River *Thames*, in its Course thro' the City of *London*, with a beautiful Prospect of that City by Moon-light; in the Nature of the *Theatre of the World*, shewn at London, but infinitely larger." We note with interest this reference to a show in London some time before 1727, which it would appear might have been a forerunner of De Loutherbourg's *Eidophusikon*.

There follows a very detailed description of the nature and significance of the little set-pieces ranged in their half-moons along the "water" of the Thames in this later part of the scene, and of the effects they had in the fire-work display that followed, which was heralded by a "Discharge of 45 Cannon from the Ships and the Shoar." "After this all sorts of artificial Fire was pumped out of the tops of the Crowns on the Columns . . . *Neptune* rose out of the Water" (in what effect of scale compared with the boats we do not know) "and with his blazing Trident set Fire to the King's Cypher and Crown . . . which burnt the first in blue, and the last in white Fire." Even the tops of the "Grenadiers' Caps" produced their quota. And lastly—practical thought, evidence of an experienced stage-manager!—"The Curtain was no sooner drop'd, than all the Doors, Windows and Twilights of the Stage, were immediately thrown open to carry off the Smoak, which by that meas, did not in the least offend the Audience. These Pieces were continued for four successive Days, and not without the Applause they justly deserv'd: But this I must beg Leave to observe, that tho'

my Friend, Mr. *L——d*, has, upon the Occasion, shewn a great Fertility of Invention, yet it borders too much on that False Wit so beautifully describ'd by Mr. *Addison*, in the first Volume of the *Spectator*, and abounds too much in Chronograms and the like." Whether Lediard himself wrote this of his work in order to justify it in a note, or whether he seized that opportunity as Editor of another man's letters, we read at the bottom of the page, this footnote: "This Censure of the Author's is, beyond all Dispute, very just, but then he should have considered, that these inventions were for the Entertainment of *Germans*, who are far from thinking them False Wit."

And so we leave the occasion of the King's birthday. The next event was in the same year, in October of 1727, and—alas for the brief passage of kings!—marked the coronation of George II. Before, however, we turn to look at the two engravings, in Pls. 6 and 7, which stand in some sort as the climax of Lediard's work, let us look at Pl. 8. This is for a later production—that of his English show at the Haymarket Theatre in 1732.

The Haymarket performance of *Britannia* comes as something of an anti-climax after Lediard's high beginnings; he was no longer a notable foreigner in a receptive country but an ordinary compatriot making entry into a fairly-highly-organized profession. The engraving (Pl. 8) is far cruder than those done in Hamburg. The book contains a full script of poetical speeches to be spoken in recitative, and interspersed songs—"The Words of this *Impromptu*, the Author's first Attempt in this Kind (at least in the *English* Tongue) . . ." The Foreword says:

"With Regard to the Transparent Theatre . . . (it) has a double use; for at the same Time that they delight the Eye, the Emblems, Devices and Inscriptions, which are mostly borrowed from the Ancients, not only divert, but instruct the Mind.

"This Theatre is . . . intended to represent the *Temple of Honour* . . . The Entrance . . . is thro' a Triumphal Arch. . . . Within this Triumphal Arch, is . . . a row of Transparent Pillars . . . supporting 3 more Arches . . . Behind these Arches are discover'd three Piazzas . . . Under the Arch of the middle Piazza is a stately Equestrian Statue of HIS SACRED MAJESTY . . . In the sixth Scene of the third Act descends a Machine in the middle of the Stage, in which are seated together PEACE and MARS. . . . In the last Scene descends at the end of the Stage, a large Machine of Clouds, which takes in the whole breadth of it, on which is seated *JUPITER*, in the midst of assembled Gods."

We turn now to Pls. 6 and 7. They come from a show that was in some respects a peak in Lediard's work, and both from the scenic point of view, and from the elaborateness of the printed description, it deserves fairly full consideration. Here, according to *The German Spy*, Lediard "had taken upon him not only the sole Direction and Management, but the sole Invention of it." The occasion was the coronation of George II and Queen Caroline, the date October 1727. The description goes on:

"THE Curtain rose at the Conclusion of the Overture, as usual, but to give the Audience an Opportunity of viewing the Beauty of the Stage, a pompous Symphony continued playing for some Time, before the *Dramma* begun, and the same was observed at the Beginning of each Act.

"THE first Illumination, at the Opening of the Stage, represented a vast Hall, finely embellish'd and illuminated, and decorated, on both Sides, with gilt Statues of the most renowned Kings of *England*, on Pedestals of white Marble, curiously adorned.

"ON the Front of the Stage, at the Entrance into this Hall, was a noble triumphal Arch, finely illuminated, resting upon transparent Pillars, of a bright Red, adorn'd with green Foliage, and gilt Cornishes.

"BETWEEN these Pillars sat, on elevated Thrones, two of the principal Female Singers, in proper Habits, representing *Virtue* and *Honor*: And over them were two large transparent Escutcheons, with proper Devices, adorn'd with Festoons, and supported each by two flying Angels . . .

"WITHIN the triumphal Arch, on each Side of the Hall, was a double row of twelve transparent Pillars, of a bright red, adorn'd with green Foliage, and hung with Trophies.

"BETWEEN these Pillars, stood the gilt Statues I mentioned before, and over each was a transparent Arch, with an Escutcheon, bearing the Arms of ENGLAND, differently quarter'd, according to its several Additions from Time to Time.

"UPON these 24 Pillars, rested six transparent Arches, which crossed the whole Stage . . . Behind these Arches were three *Piazzas* of transparent Pillars, one large in the Middle, and two less, on each Side, which led to a spacious Amphitheater, adorn'd with transparent Niches, Orange-Trees and gilt Statues . . .

"THE second Illumination, which appeared about the Middle of the first Act, consisted of a large Machine of Clouds, [see Pl. 7, top] of the Breadth of the whole Stage, which descended behind the triumphal Arch about half Way. In the front were six transparent Pillars, which supported five Arches . . .

"UNDER the middlemost Arch, on an elevated Throne, sat a Singer, representing the Goddess FAME; and under the four other Arches, two on each Side, four Nymphs, her Companions, holding each a transparent Escutcheon, with Inscriptions, in Honor to their Majesties, which in their Descent, they fixed on the Arch.

"AT the End of the first Act, the three Piazzas, and the Amphitheatre, disappear'd, and discover'd the third Illumination, which represented the hinder Part of the Hall, upon an Elevation, . . . This Part of the Hall [see Pl. 7, bottom left] was richly decorated, in Honor to the present Royal Family. On each Side, were five white transparent Pillars adorn'd with Foliage, supporting as many transparent Arches, with Inscriptions,

"TOWARDS the farther End of the Elevation, and under the fourth Arch, stood, upon two white Marble Pedestals, Statues of their Majesties,

in their Royal Coronation Robes, over which hovered two Angels, who with one Hand, held the Crowns over their Heads, and, in the other, had Trumpets, on the Fanes of which were proper Inscriptions.

"ON each Side of their Majesties, something forwarder, stood, upon two lower Pedestals, Statues of their Royal Highnesses, the Prince of *Wales*, and the Duke of *Cumberland*; and yet more forward, upon five lesser Pedestals, in the Form of a Halfmoon, the Statues of five Angels, to represent the five Princesses: And upon all the Pedestals were suit able Inscriptions.

"BEHIND all these, on an Elevation of some Steps, was represented an Altar . . .

"AT the End of the second Act, that Part of the elevated Hall, which represented the Altar, &c. disappeared, and discover'd the fourth Illumination, which consisted of a beautiful Heaven or Glory of transparent Clouds, upon a higher Elevation. [See Pl. 7, bottom right.] In the Middle of this Glory, seated on a Throne, was represented *Providence*, having Wisdom on her Right Hand, and the *Public Good* on her Left, attended by several Nymphs, representing the *Cardinal Virtues*.

"*PROVIDENCE*, and her Retinue, being descended out of the Clouds, and advanc'd to the Front of the Stage, there rose a glorious Sun behind her Throne, whose Beams diffus'd themselves over the whole Stage, and, in the Middle of it, were discover'd the Initial Letters of their Majesties Names. The Sun-beams gave, at the same Time, Light to two large Constellations, on each Side of it, in which were the Initial Letters of the Names of the two Princes; and to five smaller under it, with the Initial Letters of the Names of the Princesses. Under all which was a proper *Latin* Inscription.

"THE Stage was now above 100 Foot long, 40 Foot broad, and 32 Foot high, in the Front, all, even the Plat-fonds, transparent, which diminishing, according to the Rules of Perspective gave it the Appearance of twice the Length: And the Beauty of it was so engaging, that the Curtain being purposely not let down, the greater Part of the Audience pleased themselves with a View of it long after the *Drama* was finish'd."

And a valuable picture it all makes of the aims of at least one English scene-designer of the early 18th century. But there were strictures upon the quality of Lediard's design, even in his own day. *The German Spy* reports that "his Architecture, tho' very beautiful, has a little too much of the *Gothick* in it, I mean of the Extravagances of an irregular Fancy." (From the little we know of him, we believe this phrase might most fittingly sum him up—he had "an irregular Fancy".)

But for all this we also believe that this pompous Englishman-abroad may have touched on an aspect of stage language that the majority never learn to use, and that though his Fancy was irregular, something at least there was in it of the Theatrical.

In any event he stands to-day as our most informative English witness on early-18th-century scenery. R.S.

NOTES ON THE HAMBURG OPERA.

By ALFRED LOEWENBERG.

THE Hamburg opera-house, in the Goosemarket, was founded by a well-to-do town councillor, Gerhard Schott, in 1677 and inaugurated on January 12 of the following year with a Biblical "Sing-spiel" on the subject of Adam and Eve, called *Der erschaffene, gefallene und auffgerichtete Mensch* (*Man Created, Fallen, and Reinstated*). This was, judging from the printed libretto—the music is lost—a rather ambitious five-act production, modelled on Miltonian lines, with ascending and descending machines to represent Heaven, Earth and Hell, the whole sung in naive German doggerel. The public saw the Scriptures exhibited in pantomime style, and when many years later the Hamburg clergy protested against operatic nuisance, it was on moral rather than on religious grounds. By that time, Biblical subjects had long been replaced by mythological, historical, pastoral and freely invented stories, and literary influences from Italy, France and Spain were prevalent.

The Goosemarket theatre was the oldest opera-house in Germany, and it set a fashion for similar undertakings in many other towns. During the 72 years of its existence—the building was after many vicissitudes finally pulled down in 1750—nearly 300 operas and other musical entertainments of all sorts were produced there, the greater part of which were expressly written for the Hamburg stage by a host of native composers and librettists. Of the latter, hacks or amateurs many of them, one or two only have left a faint mark in the history of German literature. But amongst the musicians there are several names of renown, such as Theile, the composer of that first *Adam and Eve* opera; Strungk, who in 1693 founded an opera house at Leipzig which he directed on Hamburg lines; J. W. Franck, who later settled in London and wrote incidental music for Drury Lane and Lincoln's Inn Fields; the highly-gifted Kusser who spent the last part of his life in the service of the Lord-Lieutenant of Ireland and died in Dublin in 1727; the adventurous and prolific Reinhard Keiser whose life history reads like a sensational novel and whose total output for the stage is not far short of 100 works; Johann Mattheson, the friend and rival of young Handel, whose list of operas of the first 50 years remains the basis for all further research on that subject; Telemann who dominated the repertory after Keiser's death; and the most famous of all, Handel himself, whose personal connection with the Goosemarket theatre however lasted a short time.

Handel came to Hamburg from his native Halle in 1704, a youth of nineteen, and secured a modest position as second violinist in the orchestra pit. He rose to sudden fame when he tried his hand at opera-writing himself, producing *Almira* in January, 1705, and *Nero* the month after. But he was not altogether satisfied with German operatic laurels and took the first opportunity to go to Italy, leaving behind a third opera which was so long that it had to be cut in two when it was

eventually produced in 1708. At that time, basking in the sun of Naples, Handel probably had forgotten all about its very existence and this formidable double opera is one of the few works of his which seems irretrievably lost.

During the first year of his stay at Hamburg, Handel gave music lessons to the son of the British Resident, Wich. Was this son the same who later succeeded his father and became Lediard's protector? And again, was he the same who profited so much from Handel's lessons, and then from Mattheson's (who ousted his friend from the job) that he was later able to contribute music to some of the Hamburg operas himsel ? The preface to an *Amphitryon* libretto of 1725 states that most of the airs are "the well-shaped children of an illustrious person who does not fight shy of devoting the hours he can spare from his high office to so noble a pastime," and the same illustrious person (who according to Mattheson was "Johann von Wich") rewrote, later in the same year, the part of Bajazeth in Handel's *Tamerlano*, then newly imported from the Haymarket to the Goosemarket, as a further proof of his "vertu". The relation between this amateur composer and Sir Cyril Wich, the amateur opera director, has not so far been satisfactorily explained.[1]

Tamerlano was not the first of Handel's London operas to cross the North Sea. *Rinaldo* (1711) was given at Hamburg in 1715, *Amadigi* followed in 1717 under the title of *Oriana*, and during the decade of Lediard's Hamburg activity about a dozen others appeared and formed the mainstay of the repertory. They were produced in garbled German versions—at least the recitatives were mostly sung in German, while the arias were often retained in their original Italian as it was more difficult to fit new words to them. In such cases a rough prose translation was printed in the libretto so that the public should know what the aria was about. Lediard himself provided the translation for one of Handel's operas, *Julius Caesar in Aegypten* in 1725. He seems to have been quite proud of this linguistic feat, and rightly so, for after all German was not his mother tongue and he translated from the Italian albeit with the help of the English version contained in the London libretto (as he says in the preface). Whether Lediard actually wrote or merely edited *The German Spy*, it cannot have been by pure chance that the supposed author bought a copy just of the *Julius Caesar* libretto and took special notice of the translator.

It is in this capacity only, as the translator of one single opera, that Lediard is mentioned in Mattheson's list and by all subsequent historians of the Hamburg stage. His artistic achievements were completely overlooked although at least one writer, J. F. Schütze who published a history of the Hamburg theatre in 1794, mentions him (p. 118), not in connection with the opera-house at all, but as "inspector of

1.—As late as 1747 this—or yet another?—Wich contributed to one of the last Hamburg operas, an allegorical piece called *Il Tempio di Melpomene su le rive dell' Alstra.*

artificial fireworks and illuminations." Lediard's claim that he was for some years actually in sole charge of the opera-house seems at any rate to be unfounded; he probably was never more than Sir Cyril Wich's helper and *chargé d'affaires*. While nothing of the works of other Hamburg scenic artists who are duly recorded by Mattheson and his successors, such as Hermann Kamphusen, Johann Oswald Harms, Dittmer, Johan Jürgen Rabe and Jacob Fabris, is left, Lediard's decorations are preserved—to remain along with some 45 scores, many single arias and about 2,000 copies of libretti (wretched literary products but of the highest interest to the historian and bibliographer), the sole relics of the past glory of the Hamburg operatic stage of the 17th and early 18th century.

JONATHAN KING'S JUVENILE DRAMA COLL.

By M. W. Stone.

ENTHUSIASTS for the Juvenile Drama are probably familiar with the Ralph Thomas Coll. at the British Museum, but there is another large collection in existence which is scarcely known at all, viz., the Jonathan King Coll. at the London Museum.

This collection was presented to the Museum by the late Jonathan King as long ago as January 1912, but for various reasons, including the two world wars, it was impossible to make it fully available to the public.

In the course of a long and varied life of collecting, Mr. King amassed many large volumes containing hundreds of Juvenile Drama prints of all kinds, including many rare sheets, and also an enormous variety of Christmas Cards, Valentines, etc., compiled with enthusiasm rather than discrimination. The tinsel-covered Theatrical Portraits, and many of the Valentines, were exhibited between the wars, and a determined effort is now being made to separate and re-mount the Juvenile Drama sheets in their turn.

But it must be realised that it will be a considerable time before this heavy task can be accomplished. Most of the premises at Lancaster House have been taken over by the Government—the "Big Four" have been meeting there—and there is a shortage of space and materials.

By courtesy of the Director, the writer was privileged to inspect a few of the volumes recently, and from a cursory examination of these, it is certain that when at last the mass of material has been sorted, remounted, and put into proper order, the collection will be second only in interest to that in the British Museum.

Unfortunately some of the sheets have been damaged by damp, but everything possible will be done to remedy this.

The London Museum is now closed to the public, and in order to prevent disappointment, it must be made clear that the King Coll. is not yet open to general inspection, although the Museum authorities are able to make certain sheets available to enquirers by appointment.

PHOTOGRAPHS OF THEATRICAL PRODUCTIONS.

3.—ACCESSIBILITY.

By M. St. Clare Byrne.

Theatre Notebook asked for an account of what I had learnt from the experience of collecting material for the Shakespearian exhibition because one of the main lessons it inculcates is the necessity to get on with the business of systematically adding modern photographic material to our national theatre collections, not at some hypothetical future date, but now, while contemporary material is available, and while it can still be handled in the light of contemporary knowledge which can assess its documentary value. Given the existence of modern photographic collections in an accessible form suitable for exhibition, there would, I believe, inevitably follow an adjustment which would make publicity photographs less ephemeral in their interest, and sufficiently identical in idea, to provide for history the valuable record of the important production. Standards for historical value, however, cannot be established unless the photographic material can be easily seen, known, and compared.

What should be done to acquire and preserve modern photographs for the history of the theatre in general is not, unfortunately, a question that is answered completely by the instinctive reply, "Send them all to the Enthoven Collection." It is our live national collection. It will eventually be the recipient of other collections, among them at least one, of the utmost interest, which has specialised in the photograph; and it already possesses photographs in considerable numbers, though it does not receive them automatically, as it should do if the theatre could persuade itself to take its own history seriously. But the key position held by the Enthoven Collection has been achieved by strict specialization in the key subject—the history of the London theatre. As at present constituted it could not possibly be expected to undertake responsibility for irrelevant material.

What can be done for the one small specialised section of theatre history that is Shakespearian production is a much simpler matter.

The Arts Council's collection is an adequate nucleus: given a clear scheme and responsible support there is no reason why this Shakespeare record should not be continued from year to year, beginning where the collection leaves off at the end of 1946. The expenditure involved in the purchase of carefully selected press-proofs of the most important current productions in any one year would be almost negligible, and if the official recognition and support of the Arts Council or of any other appropriate body or institution could be secured the cost would be even less, as certain managements are willing to supply an official organisation with press-proofs without charge, if application is made during the run

of the production. If, further, such a scheme could be pursued in collaboration with the new annual "Shakespeare Survey" it would be possible to enlist the active help of those scholars and workers who are to cover Shakespearian production outside London and Stratford. Moreover, the fact that the collection will be accessible in exhibition form for a considerable time should mean that attention can be called to genuine desiderata preferably by those who are in a position to supply them. Needless to say, I have my own list of items wanted.

The collecting of photographs for the purposes of theatrical history leads inevitably to the project with which *Theatre Notebook* is vitally concerned. I am convinced that the most effective way, at present, to focus the attention of a theatre-minded public upon the desirability of a national theatre collection, recognised and accepted as a growing entity, is to make accessible in displays and exhibitions some of the treasures which we already possess. The nucleus exists. Wherever its location, whatever its ownership—national, municipal, local, institutional—material that is permanently available for the use of students is, in effect, the national collection. And it is available, but it is not accessible. Must we go on saying to our American and foreign visitors that there is not even one of the English theatre collections which has some special display always on view? Accessibility is something more than the fact that it is possible for a student to see material in the Enthoven Collection, or in the Print Room at the Victoria and Albert Museum, or to consult the British Museum's various theatre collections. Accessibility for the ordinary man and for the young student is a matter of selection, juxtaposition of related items and arrangement of the assembling of selected material for the cumulative impression and visual cross-reference. Unlike our museum and art collections our theatre collections are only physically, not intellectually, accessible for the inexperienced worker; selective basic historical collections, dealing with special aspects of theatre history, and suitable for display in rotation, are urgently needed for the undergraduate. The University of London instituted its diploma in Dramatic Art a quarter of a century ago: two of the six papers in the examination deal with "The History of Theatrical Art, with special reference to social life, manners, customs, costume." It is possible to take your students every year to the National Portrait Gallery, the Victoria and Albert and British Museums (and in the good old days to the London Museum), to study costume in portraits, actual specimens, chronologically arranged displays of furniture and all the appurtenances of domestic life. The only thing you cannot show them is the subject itself: for the History of Theatrical Art there are no displays permanently available.

Give us these displays, including photographs, and the standards of value for the photograph as the modern document par excellence will establish themselves. Given the standards the photographer will supply the material for history as well as publicity.

STAGE TERMS.

A COMPLETELY NEW GLOSSARY OF TECHNICAL THEATRICAL TERMS.

The Strand Electric Co. Ltd. London, 1947. *Price* 2/-.

THE technical terms of any trade or profession are generally of little interest except to those engaged in that particular calling, there are some callings that interest outsiders as well as practitioners, and many who have never trodden the boards are pleased to know something of the words and customs of the stage. The *Strand Electric Glossary* of theatrical terms should be useful to those who are interested in things relating to the theatre but have no stage experience. The little brochure of thirty-two pages offers some three hundred definitions. From it may be learned the differences between the *tormentor* and the *teaser*, the *runner* and the *glider*, the *grave trap* and the *star trap*. The information is generally reliable and clearly expressed.

No indication is given of the identity of the compiler, but as the work emanates from an electrical engineering firm it is to be expected that electrical terms should receive special attention. The electrician's side of the business seems to be quite up to date, and to it nearly half the space is devoted. Explanations are given of the three great lighting systems, *Fortuny*, *Samoiloff* and *Schwabe*, as well as of the more commonly used *floats*, *battens*, *spots*, and *lengths*. The *bunch-light* and the *strip* are omitted. A page is given to *effects*, mostly electrical, and a page and a quarter to the *switch-board*. But is "*Remotely-operated Colour Change*" a stage term? That may be the makers' name for it, but the stage manager has probably evolved something shorter and more expressive.

On the stage carpenter's and stage manager's side of the business there are a few omissions. Neither *ramp* nor *rostrum* are given, nor is *stage-cloth* nor *stay*. *Fit-up* is explained (a little vaguely), but no mention is made of the *portable*. *Grummet* (or *grommet*) is defined as of iron, but more often it is a short piece of rope.

In the foreword the compiler states that he has, in most cases, cut out purely actors' words, as not being technical in the sense in which he uses the term. This seems a pity, but one must accept the glossary as it is, and not complain that it is not something that its maker did not mean it to be. For actors' stage terms we still have to turn to the late W. G. Fay's little glossary published nearly twenty years ago. There is still room for a full theatrical dictionary, giving derivations and the earliest known use in the theatre of the stage terms.

The *Strand Electric* is to be congratulated on an interesting little pamphlet. The amusing front cover, in the style of an early nineteenth century day-bill, must have been great fun for the compositor.

BACHE MATTHEWS.

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EDITORIAL.

ONE of the objects for which *Theatre Notebook* has stood from its inception—the founding of a Society for Theatre Research—was accomplished at a public meeting held at the Old Vic by kind invitation of the Directors of the Old Vic Theatre Centre on June 15th. A large and representative gathering of scholars and theatre workers enthusiastically supported and unanimously voted for the formation of the Society.

Mr. Llewellyn Rees took the chair and by way of introduction related how the meeting came to be called. Mr. James Laver spoke from the academic point of view about the various collections of theatre material and of the eventual hope of a Theatre Museum. Mr. Michael MacOwan as a producer, dwelt upon the advantages of such a Society to workers in the modern theatre who so often know little about the past history of their art. The motion that a Society should be formed was proposed by Mr. Ifan Kyrle Fletcher, who listed fourteen ways in which it might be of use, and was seconded by Mr. C. W. Beaumont of the London Archives of the Dance. Among those who expressed their support were Mr. Kenneth Rae, Secretary of the British Centre of the International Theatre Institute and the Joint Council of the National Theatre and Old Vic, Mr. George Devine of the Old Vic Theatre Centre, Mr. E. Martin Browne, Director of the British Drama League, and Mr. F. S. Ferguson, President of the Bibliographical Society and ex-President of the Antiquarian Booksellers' Association. Very welcome was the eager co-operation offered by two visitors from the U.S.A.: Miss Rosamond Gilder, former editor of the now unhappily defunct *Theatre Arts Monthly*, and Mr. C. B. Hogan from Yale, who told of the interest the proposal had aroused among American scholars, and who thought the Society would act as a valuable clearing house for information concerning work in progress. Miss Hartnoll brought an offer from the Société de l'histoire du Théâtre to place their experience at the Society's disposal.

Many valuable points were made in the lively discussion. The importance of enlisting the help of local historians and provincial libraries was raised by Mr. Cecil Price, and following this Mr. Southern announced that, largely owing to the labours of Mr. Brooks and Mr. Bush, two local enthusiasts, the unique Georgian Theatre at Richmond, Yorks., was about to be restored. Mr. Joseph Macleod spoke of the wealth of hitherto unknown material which he hoped the Society would be able to accept as gifts, whilst several other speakers were concerned about the preservation of current records, among them Mr. John Vickers, who referred to the contribution of the photographers. Another point emphasised was the value of the knowledge of theatres of the past to the theatres of the future. Mr. John Christie of Glyndebourne, whilst trusting that the Society was not going to dictate to architects, stressed

the present apathy and ignorance in the realm of theatre planning. And whilst, as a producer of opera, Mr. Dennis Arundell hoped that research would have a practical aim, Mr. Emmett suggested that the Society would need to sell the idea of using it to the non-expert.

At the first meeting of the Society on June 29th, a Council will be formed to carry on its work. It will be for the members to see that its many objects are in time achieved.

WELSH INTERLUDE PLAYERS OF THE EIGHTEENTH CENTURY.

By T. J. R. JONES.

IN a second postscript to a letter dated 10th October, 1762, Bishop Percy wrote to the Welsh scholar-poet, the Rev. Evan Evans: "I am told you have in the Welsh language a great quantity of Interludes or Dramatic Pieces, on Scriptural and Moral Subjects, which are even yet acted by the vulgar at wakes and festivals on Stages, etc. I should be glad to know what kind they are, whether they discover much genius in their composition; of what antiquity; and in what manner exhibited. The true genius and spirit of a people are best seen from their diversions. Pardon the trouble I give you."

The Rev. Evan Evans answered forthwith: "As to your query about Interludes they are but of late composition and do not in my opinion shew any great tokens of genius, and deserve only the attention of clowns and rustics." In a later letter he adds: "Interludes we have in abundance from Queen Elizabeth down. Great many smart things are said in them but they break all dramatic rules. They are certainly borrowed from the English. I mean the plan."

It is rather unfortunate that the Rev. Evans so summarily dismissed the Welsh interlude. He might have given a detailed answer to most of, if not all, the Bishop's queries, for he lived during a period in which the interlude reached the peak of its popularity in Wales. Nevertheless, the extant plays, together with somewhat scanty contemporary references, enable us to form a fairly accurate estimation of their presentation, function, and development.

The interlude, or "anterliwt" as it was called in the vernacular, formed part of a folk-play tradition common to North and Mid Wales, together with the English border counties. The earlier plays consisted of two independent plots, so woven together that an excerpt from one served as "curtain" for the other. With the exception of "Ffrewyll y Methodistiaid," there was no division into acts and scenes.

The general theme of the subsidiary plot is common to all the earlier interludes, especially those of the quasi-tragic romantic type, in which it afforded essential pantomimic relief. The main characters are a fool, a miser and Death. The fool persuades the miser to marry and

performs the ceremony. The miser's wife becomes the fool's mistress and they conspire together to squander the miser's wealth. Death enters at last and relieves the miser of his last possession.

Most of the main plots of the romantic interludes were derived from tales that were current in the chap-books of the period, *e.g.* "Hanes Richard Whittington", "Hanes y Captain Factor," "Argolus a Theresia," "Gaulove a Chlarinda," "Japhin a Japhes," "Jeils a Phropra," "Histori'r Dywysoges Genefetha" (Genevieve), "Y Brenin Llyr" (King Lear), etc. Some are derived from native folk-lore, *e.g.* "Einion ap Gwalchmai" (a Welsh version of Enoch Arden) and others from the Bible and the Apocrypha, *e.g.* The Prodigal Son, by Huw Morus, "Tobit," "Cain ac Abel," King David and the Wife of Uriah, etc. Antiquarian interest is manifested in "Cyndrigolion y Deyrnas Hon" (The Ancient Inhabitants of this Island), "Hanes yr Hen Oesoedd" (The History of Past Ages), "Enterliwt ynghylch Cronicl y Cymry Er amser Brutus hyd at Sior y 3" (an interlude about the Chronicle of the Welsh people from the time of Brutus to George the Third).

Interlude writers were drawn from many walks of life. Huw Morus, the author of the interlude of the Prodigal Son, one of the oldest extant interludes, was a farmer and a tanner; Twm o'r Nant (Thomas Edwards), the last and most famous interlude writer, was in turn farmer, timber haulier, toll-gate keeper, publican, balladist, mason, "smoak doctor." The anterliwt was a peasant play, written during scant leisure hours by the more enlightened craftsmen for the entertainment and edification of the community.

Playing, or "following", an anterliwt was one of the ways in which Welsh youth satisfied its desire for adventure. According to an "elegy" written by Arthur Jones of Cynwyd in 1744 after the "burial" of an anterliwt that had come to the end of its season, having been performed 32 times, ". . . We had great fun . . . it was pleasant to play, to philander and to wander; we'll keep at it for yet another year . . . we were discontented at home . . . We had love and respect throughout the four shires . . . bells ringing, singing, dancing—this is what I like . . ." Among older men, it was one way of keeping the bailiff from the door in those hard times. "I had nothing to turn my hand to but making an interlude", says Twm o'r Nant in his Autobiography, after he had been stripped of his possessions by an unscrupulous master. The actors sometimes gave a benefit performance for the poor, as the following song-title suggests: "Two verses on Charity Mistress to Welcome Rees Lloyd, Robert Williams and Edward Jones when they were acting an interliwt in Cynwyd, and to beseech alms on behalf of the poor, in a place where they were playing."

Companies were formed by enterprising authors, or by players who either bought or pirated plays. The players of Llanddyrnog, for example, paid Hugh Jones of Llangwm ten shillings for an interlude which Twm

o'r Nant, then fourteen years of age, had given him. Twm's interlude "Spiritual Marriage" was stolen from him by a wandering scholar from Anglesey, where it probably ran for a few seasons.

The producer collected his players either by personal invitation or by an advertisement such as follows, that appears on the back of a ballad: "I want to have the names of seven young men of Bangor Parish who wish to act an interlude next summer. I, Will's brother (or Brother Will), shall be the fool."

The number of players varied. There are twenty-three character parts in "Genevieve" but it could, and probably was, played by a much smaller number. At the end of the MS. of "Japhin a Japhes" the following allocation of parts is found:

"Edwd. Evans - - Japhin and Death
Robert Jones - - Japhes
John Jones - - Nebo
Ellis Jones - - - Nathan
Robert Roberts - - Troubled Martha and the Girl
Simon Roberts - - Miser
Samuel Hughes - Trowster (a fool) and the Turk
Evan Evans - - Heddwch (a fool)
Robert Roberts was also the Sailor."

As the interlude became more and more a profit-making enterprise, the number of players became smaller. Reference has already been made in the song-title to a company of three. Twm o'r Nant, playing with three Flintshire miners, was arrested for debt. When he was released he decided to cut down the number, "and I made an interlude to be acted by two, and followed it . . . and earned much money."

Few references are made to the dress of the characters. The only complete catalogue is given in "Mynegiad yr Hen Oesoedd":

" 'The Dress and Accoutrements of the Players.'
Four Black Banners and Spears for Noah and his Sons.
Spears and blue or red banners for the others.
A trumpet, a cudgel, a dulcimer for the Fool.
A cloak and a crown and a cudgel for Albion the Giant and Gwerful.
A bow and a sword for Brutus and his sons and Corineus."

Comments by various characters in the plays on the dress of the fools show that they appeared in "livery," with bells, spotted waist-coats, perukes, tails (*e.g.* the fool called Cynffonwyn, *i.e.* white-tail), masks, etc. Up to the last quarter of the eighteenth century, the fool invariably carried a phallus, and when this custom was discontinued, the fools of the later interludes apologised for its non-appearance. For the miser, on the other hand, an old cloak, together with a cap-and-mask, sufficed.

The fool's part was usually allocated to the best singer, dancer, and

the readiest at repartee. Female parts were played by young boys, who were thus given an opportunity early in life of "testing the boards." Recalling his early days, Twm o'r Nant says in his Autobiography, "Before I was twelve years old, seven youths of Nantglyn banded together to play an interlude, and they took me with them . . . to play a girl's part; because I had as good a singing voice as anyone in the neighbourhood. . . ."

The bulk of the tunes used in the anterliwt are those current in England during the seventeenth and eighteenth centuries.

The dialogue, says a contemporary, "is always spoken in a recitative, in which the voice marks the measure by expressing the long syllables in one tone, and the short syllables a tone a fourth lower, except in the last, which, when the line is catalectic, falls an octave."

Although some plays were performed throughout the year, the usual season was from June to September, with the greatest concentration of performances between the hay and corn harvests. Sunday, Saint's Day, Fair Day and Assize Day performances were a regular feature during that period.

For the most part, the stage was a waggon drawn up in an inn- or farm-yard. Foulkes says (*The Works of Thomas Edwards*): "We heard a respectable farmer of Llanbedr, Vale of Clwyd, who at the time was eighty years of age, say that when he was a young man he saw Thomas (*i.e.* Twm o'r Nant) playing an interlude on the Saint's Day of that parish. The Play was acted in the farmyard of Plas Isaf. A waggon had been placed in front of the door of the barn and served as a stage, with a crowd of onlookers before it. The barn and feeding place were used by the actors as a green room; there they dressed; thence they came out amid the laughter of the crowd; and thither they retired when they had finished their parts to change or re-appear later on."

Local conditions enabled some companies to forego the waggon. William Morris (*Morris Letters*, Vol. 2, p. 354), to his great amusement saw a performance at Llandudno on "a big square stone covered over with turf." (It is interesting to note that this stone still remains, and that the name of the street below—Tanystaeds, *i.e.* "Under-the-Stage", still commemorates its former utilisation).

In Pennant Melangell, on the other hand, there was an open-air stage complete with proscenium and auditorium. An interesting plan of the church, the stage, and the cockpits, is given in *Archæologia Cambrensis*, Volume XI.

An unique performance of a Welsh anterliwt, "Tri Chryfion Byd," by Twm o'r Nant, was given at the tavern called "The Seven Stars" near London Bridge on September 17th, 1791, at a meeting of the London Gwyneddigion Society. It was produced by Edward Charles and acted by John Jones Glanygors, Daniel Davies and Peter Davies. It was followed by other performances.

In Wales, the performances were well advertised in advance. The common custom was to inform the sexton of the parish who would include the announcement in the list of parochial activities which he read out to the congregation in the churchyard on Sunday morning. Various other methods of advertising the arrival of a company of players were used. The English traveller, Joseph Craddock, spending a night at Dolgellau, heard "a cracked trumpet sounding everywhere about, and immediately concluded that I might see in the evening, another farce or anterlute."

The price of admission, to all and sundry, was one penny. The authors of "King David . . ." were so positive of the appreciative reception of their play that they announced that they would refund any dissatisfied spectator his penny. "'Tis amazing," says a contemporary (Elizabeth Baker of Dolgellau), "that from a single penny for admittance of each person, these Buffoons get from 25s. to 30s. a night for two or three nights successively."

The performance of the anterliwt came to an end with the Epilogue, which summed up the moral lessons to be drawn from the play, and concluded with a prayer on behalf of the King, the Country, and the Church.

PICTORIAL RECORDS OF PROVINCIAL THEATRES

IN the hope that we might discover some hitherto unknown pictures of provincial playhouses we made enquiries from forty art galleries, museums and libraries in our leading towns as to whether they possessed any water colours or drawings of their local theatres. The replies revealed that twenty-five had nothing at all, though in three instances, those of Yarmouth, Hull and Liverpool (Museum) this was owing to destruction during the war. Of the remaining fifteen, eight had pictorial records of their earlier theatres of some importance, the other seven had only late Victorian pictures of exteriors of lesser interest. The Liverpool Public Library had by far the most comprehensive collection covering many of the theatres of that city. The paucity of material available is astonishing, and we are led to question whether it is due to the fact that no pictures or drawings were made of eighteenth and early nineteenth century theatres or whether the museums have not succeeded in acquiring them. Certainly in some places pictures did exist. There is for instance the interior of the old Gainsborough Theatre cited in Stark's *Gainsborough*, there is a mysterious lantern slide at York of a so far untraceable original picture of the Theatre Royal interior, and others appear in the list below. Unknown prints are perhaps less likely to turn up; it is unfortunate that the numerous illustrated town guides and histories of the first half of the nineteenth century never seem to include an engraving of the local theatre. Possibly

elsewhere buried treasures exist, we can only say that our limited survey has revealed none such. We feel that provincial museums and libraries should be on their mettle to obtain original views or plans of their playhouses which are such valuable material for their local theatrical history. Only recently the plans of the Newcastle-upon-Tyne Theatre which we noticed in Vol. 1, No. 2, were allowed to go to America.

We list below, with grateful acknowledgments to the librarians and curators who kindly supplied the information, the replies received from those towns which do possess pictures of some kind. We have divided them into two groups. Group A contains those which have early and more important records, Group B those which have only material of later and lesser interest. We should be pleased to hear from other museums, libraries or private collectors who can add to the list.

GROUP A.

BRIGHTON. ART GALLERY AND MUSEUM.

New Theatre from N.E., Exterior *c.* 1820. Pencil and wash drawing, unknown artist. $5\frac{3}{4}'' \times 9''$.

EDINBURGH. PUBLIC LIBRARY.

(*a*) Old Theatre Royal exterior. Water colour by Le Conte.

(*b*) Theatre exterior from the Register Office *c.* 1829. Pencil drawing by Henry Winkles.

GLASGOW. MUSEUM AND ART GALLERY.

(*a*) Old Theatre Royal, Queen St., *c.* 1815. Eng. by Joseph Swan.
Ditto. After the fire in Jan., 1829. Oil painting by Andrew Donaldson.

(*b*) City Theatre in ruins, 1845. Water colour by Wm. Simpson, R.I.

(*c*) Theatre Royal, Dunlop St., *c.* 1860. Photograph.
Ditto. Destroyed by fire, Jan., 1863. Photograph.

HAMMERSMITH. PUBLIC LIBRARY.

Brandenburgh House Theatre. Eng. of interior (see Plate opp. p. 71). Three engs. of exterior.

LIVERPOOL. PUBLIC LIBRARY.

(*a*) Adelphi Theatre, Christian St. (demolished March, 1926). Exterior, 1859. Water colour by W. Herdman. $6\frac{3}{4}'' \times 12\frac{1}{2}''$.

(*b*) Alexandra Theatre, Lime St. (demolished 1923). Interior, 1866. Chromolitho from drawing by J. McSakey. $12\frac{1}{8}'' \times 17\frac{1}{4}''$.
Ditto. Exterior 1870. Water colour by W. Herdman. $10'' \times 19\frac{1}{4}''$.

(*c*) Alhambra Music Hall, Manchester St., 1868. Shown in three street views. Water colours by W. Herdman.

(*d*) Amphitheatre, Great Charlotte St. (destroyed by fire, 1933). Exterior, *c.* 1830. Eng. by Rogers, $3\frac{3}{4}'' \times 6''$, from drawing by J. Harwood.
Ditto. Exterior, *c.* 1830. Litho by W. Crane, Chester, $7'' \times 8\frac{3}{4}''$.
Ditto. Exterior, 1867. Water colour by W. Herdman, $7'' \times 10''$.
Ditto. Exterior, 1869. Water colour by W. Herdman, $9\frac{1}{2}'' \times 8\frac{1}{2}''$.

(*e*) Coliseum Theatre, Paradise St. (demolished 1928). Part of exterior. Water colour by W. Herdman, 12½″ × 8½″.

(*f*) Empire Theatre of Varieties, Lime St. (demolished 1923). Exterior *c.* 1923. Etching by J. Roberts, 4¾″ × 6″.

Ditto. View during demolition of old theatre and building of new, 1924. Etching by Geoffrey H. Wedgwood, 6½″ × 11¾″.

(*g*) Hengler's Circus, Dale St. Exterior, 1859. Water colour by W. Herdman, 6½″ × 11¾″.

(*h*) Hengler's Circus, Newington. Front 1866 and 1868. Shown on water colour views of Newington by W. Herdman.

(*i*) Music Hall, Bold St. Exterior. Woodcut by A. Mosses, 3½″ × 4″.

(*j*) Myers' American Circus, Crosshall St. Exterior 1864. Water colour by W. Herdman, 6½″ × 10¼″.

(*k*) Myers' Circus, Preston St. Exterior 1867. Water colour by W. Herdman, 8″ × 12¼″.

(*l*) Pavilion Theatre, Lodge Lane. Interior, auditorium, 1946. Water colour by R. Timmis, 15½″ × 21¼″.

(*m*) Philharmonic Hall (destroyed by fire, July 1933). Exterior from N.W., *c.* 1850. Water colour by P. Hosmer Shepherd, 5¼″ × 7¾″.

Ditto. Coloured litho. by C. H. Fichot, 5″ × 7½″.

Ditto. N.W. view, *c.* 1850. Drawn and engraved by J. R. Isaac, 4½″ × 7½″.

Ditto. Front, *c.* 1860 in east side of Hope St. Water colour by W. Herdman, 14½″ × 10″.

(*n*) Playhouse, Williamson Sq. (formerly Star Music Hall). Exterior. Line block from drawing by John Pride, 3″ × 4¼″.

(*o*) Rotunda Theatre, Great Charlotte St. Exterior 1832. Litho. by Baird after drawing by S. H. Marshall, 9½″ × 15½″.

(*p*) Rotunda, Bold St. Exterior 1856. Water colour by W. Herdman, 9½″ × 14″.

(*q*) Rotunda Theatre, Scotland Rd. and Stanley Rd. (destroyed by enemy action, May 1941). Exterior. Coloured litho., 20½″ × 29″.

(*r*) Royal Court Theatre (destroyed by fire, Sept. 22nd, 1933). Exterior 1884. Pen and ink drawing by J. Barter.

(*s*) Theatre Royal, Williamson Sq. (closed 1885, now Union Cold Storage). Original front elevation. Eng. by Taylor, 12½″ × 10½″, from drawing by Robt. Ghaffers, 1773.

Ditto. Front elevation (curved) as constructed, 1803. Coloured aquatint published by T. Woodfall, London, 1804.

Ditto. Front, *c.* 1830. Sepia drawing by G. and C. Pyne.

Ditto. Exterior, 1859. Water colour by W. Herdman, 7½″ × 14¾″.

Ditto. Exterior in view of Williamson Sq., 1868. Water colour by W. Herdman, 8″ × 12½″.

PORTSMOUTH. CENTRAL LIBRARY.

(*a*) Theatre exterior. ? early nineteenth century. By Thomas Wakeman, 39 × 55 cm.

(*b*) Theatre exterior. Copy by R. H. C. Ubsdell, 1840, in water colour of oil painting by M. Lane, dated 1827, 25 × 30 cm.

(*c*) Exterior and interior. Two slight sketches used as illustrations for an article *The Old Portsmouth Theatre* in the *Portsmouth Reader*, May, 1947. 13 × 19 and 19 × 25 cm.

READING. MUSEUM AND ART GALLERY.

Theatre. Front exterior, *c.* 1800. Oil painting by unknown artist, 15″ × 11″.

SHREWSBURY. PUBLIC LIBRARY AND MUSEUM.

(*a*) Earliest Theatre when converted into carpenter's shop. Two lantern slides, *c.* 1890.

(*b*) Shearman's Hall next used as Theatre. Photograph, *c.* 1890.

(*c*) Old Music Hall in the Square. Photographs taken by G. B. Mason during the war for Nat. Buildings Record, Nos. 5138, 5139.

GROUP B.

BELFAST. MUSEUM AND ART GALLERY.

Theatre, Arthur Sq., 1791-1871. Exterior not contemporary. Water colour drawing by Frank McKelvey.

CARDIFF. NATIONAL MUSEUM OF WALES.

Monmouth Old Theatre. Exterior unknown date. Coloured litho. by Marcus Holmes, living artist.

COLCHESTER. MUSEUM.

Theatre built 1812, destroyed by fire 1918. Postcard showing steps.

HALIFAX. CORPORATION MUSEUM.

Theatre Royal. Late Victorian views.

MIDDLESBROUGH. LIBRARY, MUSEUM, AND ART GALLERY.

Empire Palace of Varieties. Exterior 1897. Drawing by J. Raffles Davison.

NEWCASTLE-UPON-TYNE. LAING ART GALLERY AND MUSEUM.

(*a*) Theatre Royal, Grey St. Picture by T. W. Pattison.
Ditto. Engs. of exterior.

(*b*) Hippodrome. Picture by Edwin Glasgow.

(*c*) Empire Theatre, Newgate St. Picture by Byron Dawson.

STRATFORD-UPON-AVON. MEMORIAL THEATRE.

Shakespeare Memorial Theatre (destroyed by fire, March 1926). Exterior. Pencil and wash drawing executed before 1895 by W. Quatremaine.

Ditto. Exterior. Two pencil sketches by W. Quatremaine.

S.R.

THÉODORE DE BANVILLE AND THE HANLON LEES TROUPE.

DR. THOMAS WALTON devoted an article in *Life and Letters To-day* (April, 1941) to those remarkable English players who spread over Europe the horrid thrill of the word "Entortilationists," and the present writer followed with a footnote (*ibid.* September, 1941) attempting to set forth something of the technical make-up of an act by these unusual actors—the Hanlon Lees troupe. Their tricks were described in detail by Georges Moynet in his *Trucs et Décors*, and in 1889 a column in *The Chicago Herald* described them in America. Richard Lesclide set forth to tell the story of their lives from their own lips. It is disappointing as a document—little more than a travel talk, in eighty-one small French pages, and the book is eked out with two more valuable additions, a seventy-page account of the subjects of their various pantomimes (presumably written by Lesclide) and a preface by the French poet, Théodore de Banville. This latter is of great interest, and belongs to about 1879.

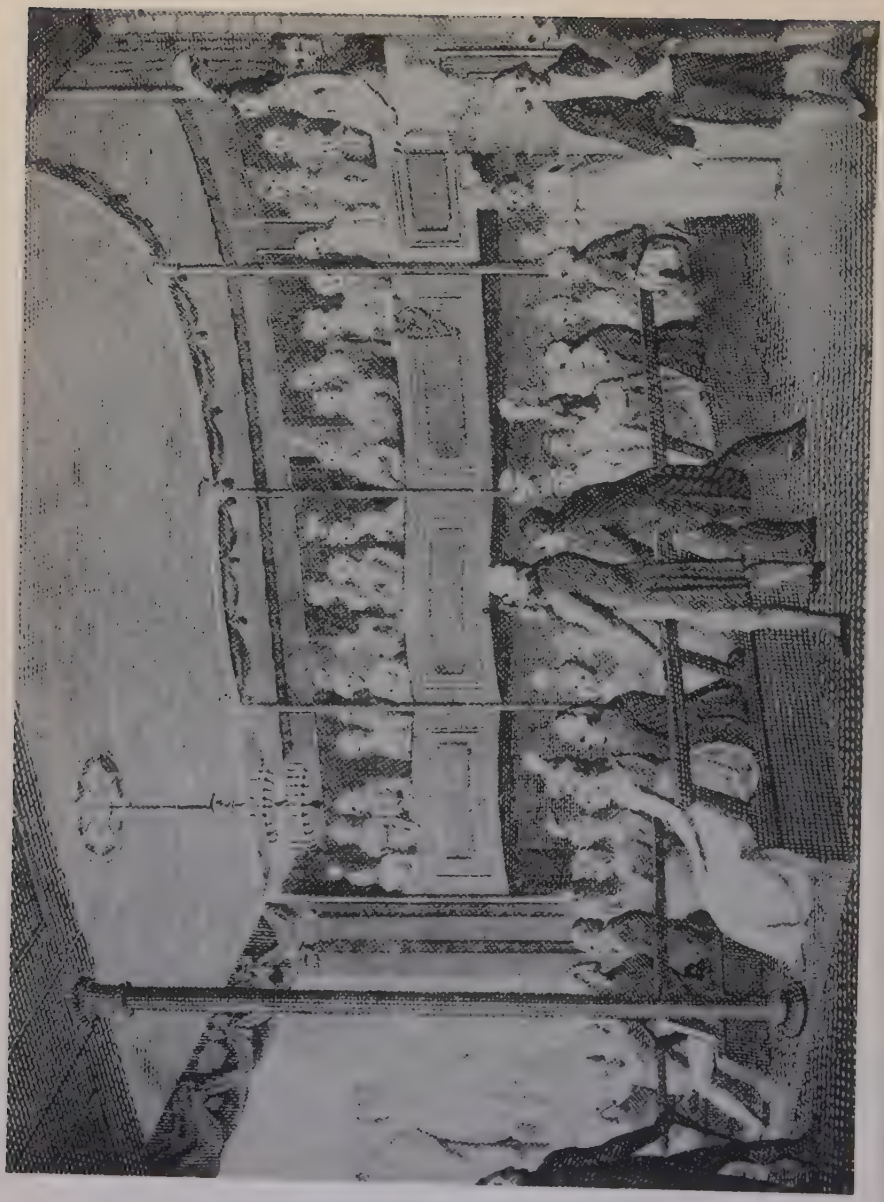
De Banville (1823-1891) was a writer of accomplished verse and a careful technician. He published a *Petit Traité de Versification Française* in 1872, and takes some place among the figures who brought freedom to French poetry-writing. He was an enthusiastic lover of the theatre and wrote many plays but succeeded little with them. He knew Jean Gaspard Debureau, and he saw Mme. Sacchi, the celebrated *équilibriste*, and Odry, the clown, and he wrote dramatic criticisms for *National* between 1869 and 1881. But he brings to our subject some opinion of what he calls "les mimes anglais spirituels et sinistres, les Hanlon-Lees en proie à leur poetique délire." That anyone who knew Debureau should speak of English players in comparable, and indeed in more than comparable, terms would suggest the Hanlon Lees troupe could claim a great hold over the French imagination. It would seem they were somewhat strong meat for the English, but America and the Continent showered admiration upon them. And De Banville wrote the preface to their *Mémoires*.

R. S.

THE PREFACE.

Gentle Reader, savour well the book that follows, let not a syllable be lost, for it will tell you of the most interesting people that this century has brought forth, of those admirable mimes and gymnasts, the Hanlon Lees, who, where all of us are bent towards earth saying that to creep is good, do not consent to creep but have flown up into the sky, towards the stars, towards the infinite! Thereby they have consoled us and redeemed us from our coward resignation, from the eternally unrisen. They are speechless—not because (just Heavens!) they have no words,

THE HANLON LEES
from an etching by F. Régamey
published in the *Mémoires*.



Hammersmith Public Library.

BRANDENBURGH HOUSE THEATRE
1793 — 1805.

but because they know that outside our daily life the word ought not to be employed, save to express the heroic and divine. "Admirable mimes" did I call them? Yes! even after we knew Deburau, and even in the country that produced Deburau; for they have, like him, the mobile face, the flashing thought that transfigured it, the lightening of look and smile, the tongueless voice that would say all, and—more than he—they have that agility which allows them to mime in a single movement both desire and action, that frees them from degrading gravity. Like that of Jean Gaspard, their face is that of a comedian, but it goes indeed beyond; in point of fact, just as Deburau gave by a grimace the impression and the illusion of agility, so they too can give the illusion of thought by the speed and rhythmic justice of their movements.

I love them with the firmest partiality, because they are the allies and accomplices of poets, and since they pursue the selfsame end the poet does. In his origins a human is a threefold thing; he has in him three beings, a man, a beast and a god. To the social instincts of a man he joins the apprehension, the rapid gait, the thoughtless grace, the innocence, the sharp and perfect senses, the bounding up, the joy, the certainty of movement of the animal, and also that which marks the god—the science and the supernatural verities, the yearning after heaven. But he has not been slow to kill in him the animal and the god, and now he stays, the social being that we know, enamoured of the mud and of the minted coin, a little deaf, a little blind, adorned with spectacles, strangled in his collar, loving the easy—oh, so easy—tune, and the poems of the 17th century, the *Académie*, the *Revue des Deux Mondes*, and so inferior to the first savage who came, ear glued against the earth, to tell from far away the footstep of his enemy, and almost the growing of the grass! He's killed the beast, he's killed the god, and he bears their corpses in his breast; that's why he marches with a dull and clumsy step. In vain has science, for him and beside him, wrought miracles, stored heat, electricity, the voice, and life, written the great secret across his rent heavens. Prudhomme himself is incapable of telling, when he looks at the sky, if it will be fine or rain, or of finding in a field the simples that can cure his ill, as he is incapable of jumping over a haystack or across a river. Not only does his grandeur bind him to the bank—it binds him everywhere like glue, when he was born to follow the wind as it went and the tossing feather that it bears along!

To revive within the human being the animal and the god—that is the task the poet follows, lone instinctive remnant in a world crammed with the commonplace, and in whom thought sails winged and free above the busy madnesses. It is, too, the task the gymnast follows and the mimes. But what the poet does only in figures, aided by his soaring, bounding rhythms, the mime does in reality, to the very letter of the fact. It is his own flesh that he liberates from the clumsiness, the

painful heaviness of social man. He has found again the timid step of the young fawn, the gracious spring of the cat, the heart-catching leap of the monkey, the lightning bound of the panther, and, at the same time, that brotherhood with the air, with space, with the unseen things, which the bird has and the god has. He is no stranger among the light spirits which play around us in the sun, nor among the roses and the gazelles that drink the cool flood of the springs. To find himself a stranger he must join a committee in session or a meeting of shareholders. In all, he is not inferior to the savage! Like those Australian natives that we admire so much, he can with two sharp flints, scale the towering eucalyptus, taking purchase on the flint he has just forced in, and which scarcely holds, to leap and dig in the other flint. As well as the Thug, does he confound his body with the earth and with the jungle, disguising himself as a tree, as a serpent, as a river, as a living bush. Nature, who knows him, lets herself be imitated by him, be embraced, be possessed, and lets him appropriate from her her murmurs, her boundings, her repose, and her silence.

Between the adjective *impossible* and the adjective *possible* the mime has made his choice. He has chosen the adjective *impossible*. It is in the impossible he lives, it is the impossible he does. He hides where one cannot hide, he goes through openings smaller than his body, he poises on supports too slender to sustain his weight. He achieves under the very eyes that watch him movements that are invisible, he balances on an umbrella, he disappears without an effort into a violin-case, and always, and everywhere, he fleets, he vanishes, he leaps, he flies! And who's his guide? The memory of having been a bird, the grief at being one no more, the will to become one again. Aristophanes, in his marvellous comedy, has restored sovereignty to The Birds, who, in the end, assumed it by wresting it from the gods, and therein he has said the final word, for the winged creatures will always end with victory, with being right in all things, with conquering those who do not know how to mount higher than the snowy summits of Olympus. Oh, Bird, it is thy impulse which takes thee into the free air, but once there thou knowest the musical march of the spheres, and their singing orbits teach thee of harmony and precision; and there's the reason why thou art, at one time, turbulent and ordered.

Harmony and precision! These are the master-qualities of the poet; they are also those which I can never cease to admire in the impeccable Hanlon Lees. First of all, with a crisp indication, a wink of the spirit, they suggest what it is they are about to do—for all true artists scorn and repudiate surprise, as a crude means of evoking wonder; they must bring wonder to the spectator after first putting him on guard against his own indulgence, and after calling to wakefulness his own critical instinct within him. Then, the thing announced, they realise it with a flawless perfection, and the effects and the movements spring reciprocally, respond to each other, are born of each other; such are

the relations in the colour of Delacroix, such the fraternities, the echoes, the urgencies, the responses of sounds, and the trembling kiss of rhymes that, in the verse of Hugo, fill the spirit with delicious joy. But though the Hanlon Lees love grace, the glorious attitude, the eurythmy of pose, yet how furious they are, like bulls stung with a thousand darts, how wanton like kids that graze in flowers, jagged like broken verses, tremulous like mercury, frenetic like travellers down whose backs you've shaken tickling-powder!

Yes. How to explain their turbulence? They collide, they hurl themselves, they break themselves, they beat; they fall upon each other, they mount the mirrors and slide down, stream from the house-tops, crush themselves flat as golden guineas, rise again in a storm of slaps, in a turbulation of blows and beatings, dash up the stairs like whistling balls, dash down again like a cascade, creep, slip out of their skins, mix together, destroy themselves, repair themselves, gush out and speckle the ambient air, distracted as the red, green, blue, yellow, violet glass-dust of the kaleidoscope; and fatiguing the very gas-light which, to see them, is dumbfounded and gleams with staring eyeballs! It's quite easy to explain, is this apparent impossibility: it is just that through their two-edged play, those Hanlon Lees have two orders of diametrically opposite ideas to express.

Remark, in point of fact, how the serene softness and the heavenly innocence of their faces contrasts with the violence of their leaps, their twists, their battles and their gambolling. It is that their faces tell the hunger for an ideal life, while their gymnastic ferocity, having no end but agitation itself, stands for our terrestrial existence with its din, its upset, its pother and its tragic absurdities. To take it all in all, if ever any merited the name of Realist, it's the Hanlon Lees alone, for only they have painted life for us with that devouring, senseless intensity without which it would not be itself. One comes to know of it as one grows old—of entering by the window, or dropping in by the chimney, of meeting the passers-by on one's head, of filling a glass for another to empty, of going to a barber who cuts off one's nose, of suffering rain, tempest and war; of following, bursting through, destroying, affronting, a crowd, of being a crowd oneself; of not knowing where one goes and of crying at having to go there; of listening to a mad musician who—teased, beaten, broken, torn to pieces—still goes on playing his tune without appearing to notice anything; of rolling over, tumbling down, mounting up, being hid, going to sleep and being wakened with a start, falling headlong into a carriage, leaping on a train, emptying and filling one's trunks, making perilous leaps to light upon a chair, and then not having the time to sit there, being smitten with unexpected ailments, decorated with inexplicable bumps, caught in folding doors, piled up, crushed, pillaged, beaten, hugged, kissed, quartered, shook like a dancing doll whose strings are twiddled by ironic hands—that is precisely life as it is. And the Hanlon Lees reproduce it without dilution,

and with a scrupulous exactitude; but their placid aspects tell you, at once friendly and malicious, "Oh, Yes, that's how it is; but, also, you see, I exercise myself to fly away into the ether, beyond the azure and the birds, there where dwell the farthest stars."

There are no women in the Hanlon Lees pantomimes. If you think you see one, she is only a man dressed up, as in Shakespeare's day, and she stands for a wild caricature of feminine irresponsibility and giddiness. So that you shall not take her seriously, she even receives the slaps and quirks as freely as her comrades. Her skirts are shamelessly kilted up in the fray, she is like Hector dragged by the hair, and it is in her that our mimes once more display the profundity of their thought. In effect, there where a woman is, there is Love; before her divine, unearthly presence, man, in Paradise, escapes the ills, the shocks, the common brutish things of frightful life and, in consequence, all chance of comedy is over, for thus saith the master: "Where a man and a woman mingle into an angel—there is heaven." And I go further; I would say that even if it had been possible for Shakespeare to have done otherwise, he would have been right to entrust to the boys the charge of creating the rôles of his heroines. Imogen or Juliet can be invoked by the all-powerful magic of poetry but not by the presence of a real woman. For the beauty of a woman is personal, absolute, incapable of any transformation. If the actress is lovely, she will represent not Juliet but herself, and the spectator will long, not to interest himself in her love for Romeo, but to be loved by her himself on his own account and to take her in his arms. But this must not be supposed to aim at suppressing the actresses of to-day who play our modern comedies, for, according to the express intention of the authors who work for them they have, above everything, to imitate the well-dressed Parisienne, delightfully bewigged, attired in robes of crushed rose, or broken ash, or misted blue, with scarlet mouths and innocently delicious eyes, supple as a reed, slim, well-corsetted, well-gloved; and therein they will perfectly succeed.

It was no chance that brought the great name of Shakespeare from my pen. I think of this:—what sublime servitors those Hanlon Lees would make for Queen Titania, and with what exact fantasy they'd represent Puck and Peaseblossom, Mounsieur Cobweb and Mounsieur Mustardseed! For, if they wished it, nothing in the world would stop their leaping on the curving blades of sportive grass, and swinging on creepers as if they were in hammocks, and crouching all together (pressed a little close!) in the corolla of a lily. Faery! Certes, there is their legitimate domain, their own real fatherland! And they will truly touch there the day when they have reaped from over Europe enough of guineas, doubloons, roubles and dollars, and when they have opened a theatre of their own, so mechanised within as to pass before us mountains, prairies, forests, farms, kitchens, and landscapes, all in a harmonious tumult, terminating in some effects with genuine water!

I will not hide it: it is with a flat jealousy, it is with dark envy, that I think upon the Hanlon Lees, and the regret that I am not one of them excites in me the blackest passions. For if I were a Hanlon Lee, and supposing some classic poet had forced my door and entered in my study to read to me his tragedy, with what intoxication would I hurl myself up to the ceiling-cornice, where this scribbler would have no means of making me listen to his execrable poem, in which, to make it easier to rhyme, he'd called his king Agartharchides, his daughter Gartharchides, his friend Tharchides, and his Captain-of-the-guard plain Chides! But even imagine—impossible thought!—that the tragic-playwriter was, with a green wig, one of the Hanlon Lees himself, disguised, and that he would leap beside me on the cornice—then I would bound to the top of the mirror. He would follow, the mirror would give way under our double thrust and I would fall into a trunk, whither my persecutor would unhesitatingly pursue. Thence, at the moment when he hoped to take up once more the lecture of his infamous tragedy, reading it by the light of a chemical match, I would already have sped like an arrow into the clockcase. He would be there as soon as I, and taking up his tale again, but I, with a perilous bound, would have leaped to the top of the stairs; his alexandrines would pursue me and I would not check them, but I would slide between his legs like a reptile, and it would be the devil and all if, with these wild flyings and marchings, comings and goings and turnings back, those evil alexandrines were not broken in foot and flight!

Be still, my heart! Alas! I am no Hanlon Lee. I am a simple lyric poet, scarce worthy to sing the exploits of the mimes and imitate their flight with that of my turbulent or careful numbers! Back into yourself, Unfortunate! You have not at your service other wings than those of verse, or other theatre than the empty page. The only red and yellow streaks with which you can decorate your face are those of epithets; and in your indigent cap the only plumes that you can hoist are gorgeous adjectives. I admit it all, I confess I have sinned through excess of pride in pretending to compare myself, even vaguely and in a relative way, to the murderers of the air they rend, to the victors of the conquered blue, to those scalers of the peaks and clouds, and that I am a mere assembler of syllables, seated at a table, dipping pen in ink to write on paper and, if it were not for my aspirations, meriting in no way to be likened to the supernatural beings. So, reader-friend, gentle and very valued reader, forget (always supposing you have read) this quite unnecessary preface. Indeed all that I have said was but to give my admirable friend, Richard Lesclide, the time to cut his pen, and these words, denuded of all reason for being, have exactly the same value as that symphony for clarinets which those Polish lancers, in sky-blue shapskas, play at the edge of the platform, while there taps behind the curtain the impatient foot of Comedy, of whom you already hear the tintinnabulation of the merciless bells!

A WORCESTERSHIRE COMPANY.

BY BARRY DUNCAN.

FIVE playbills issued by Mr. Phillips and his Company of Comedians in 1778 illustrate the troubles of a small band of the period. Unfortunately place and date have been torn from the first, which was printed (like No. 4 and probably all the others) by J. Grundy, Friar's Street, Worcester, but as it is of similar paper to No. 2, and as Rougiers and Kenna do not appear subsequently, I place it earliest and at Phillips's own theatre at Ludlow (about fifteen miles from Bewdley). Here the company had not apparently received the plaudits earned some years previously by Siddons' grandfather, Ward (see *Theatre Notebook*, Vol. 1, p. 10) from the "many people of fashion who constantly resided there" (Spencer, *Complete English Traveller*, 1772).

So, probably in January, 1778, with tickets for the Boxes 3s., Pit 2s., and Gallery 1s., there was played Colman and Garrick's *The Clandestine Marriage* with Messrs. Rougiers, Graham, Butler (from T.R. York), G. Graham, Warner, Parsons (altered by hand to Kenna), and the Mrs. Johnson, Graham, Evans, Parsons and Phillips. "Several Entertaining French Songs" were given between the acts by Mr. Rougiers, and the performance ended with *Lethe* — Esop, Mr. Parsons; Mercury, Mr. Butler; Charon, Mr. Evans.

Eleven lines of postscript tell this story:—

> "N.B. Mr. and Mrs. Phillips having hitherto been unfortunately disappointed in every Effort made to enable them to quit this Borough with that Degree of Credit that always attended their Endeavours, were good-naturedly encouraged to advertise for a Benefit Night—the only laudable Expedient left to extricate Themselves and a large Family from very disagreeable Embarrassments—are extremely sorry their persevering in the above Entertainments should give Offence to any Person, as they solemnly declare their Sentiments were very different, and nothing but the Peculiarity of their Affairs should oblige them to persist, as the Fruits of some preceding Years Industry has been entirely appropriated to Theatrical Apparatus, building a regular Theatre in LUDLOW, &c., always arrogating a particular Pleasure to Themselves to have their Auditors entertained equal to any Idea they may form of a provincial Company of Comedians."

Troubles were by no means single in those days either; apparently the Lord Chamberlain in the person of the local magistrate cropped up next, to be referred to ironically by the now smaller company, in a small quarto sheet, thus:

ADVERTISEMENT. "Bewdley, Feb. 9th, 1778.

Mr. PHILLIPS, late Manager of a Company of Comedians, through the Inflexibility of an Individual, who, meritoriously avails himself upon an Act never meant to deprive an honest Man of the Means to discharge his just and lawful Debts, begs Leave to acquaint his Friends and the Public in general that he has taken a House in BEWDLEY, where he purposes to carry on the Business of Stationer in all its Branches, and humbly hopes he is justifiable in following a Profession he was regularly bred up to.—Mr. GRAHAM and SON have also taken the front part of the Angel Inn, in order to open an Academy for the Education of Young Gentlemen.—Mr. PARSONS a House where he intends to follow the Business of a Cutler.—Mr. WARNER to carry on the Profession of a Painter in general.—and Mrs. JOHNSON Apartments in order to instruct young Ladies in all Manner of Netting and Needle-work.

The above Persons willing upon all Occasions to render themselves agreeable to the Ladies and Gentlemen of BEWDLEY (which they now look upon as their Place of Residence) will for a few Nights only entertain their Friends with several moral and instructive Lectures; the Subject of which will be illustrated in the Bills of the Day."

These "lectures" apparently tided them over at least until 20th March, for my three other bills (with prices as above mentioned, tickets to be had at the principal Inns or of Mr. Phillips) are all headed "At the Theatre in BEWDLEY" and they advertise in two lines "A CONCERT of Vocal & Instrumental MUSIC Between the several Parts of the Concert will be performed (GRATIS) . . ."

On Monday, February 23, 1778 (altered by hand from Wednesday 18th) for the benefit of Mr. Graham, *The Lying Valet* was preceded by *Sir Thomas Overbury* "Now acting at the Theatre Royal, Covent Garden to crowded Audience with the greatest applause." This was the version re-written by the author, Richard Savage, before his death in Bristol Gaol, and edited and finished by Garrick and others before its production in 1777 at Covent Garden. Seven lines on our bill relate Savage's unhappy story, and a postscript indicates (may we suppose?) a little better business—"N.B. Mr. PHILLIPS and Co. beg Leave to inform the Ladies and Gentlemen of Bewdley and its Environs, that, during the very short Stay they make this season, they may rely upon never being disappointed, as they shall begin exactly to whatever Company there is at the Hour advertised."

On Friday, March 6th, "Positively the last Night but Three" was given *The Suspicious Husband* followed by a "Pantomime Entertainment called THE FAIRY REVELS: Or HARLEQUIN STATUE. The scenes, cloaths and machinery entirely new. Harlequin, Mr. Warner.

Pantaloon, Mr. Parsons. Sir Fopling Macaroni, Mr. G. Graham. Soup Maigre, Mr. Evans. Rush-man, Mr. Ward. Cupid, Miss Phillips. Fairy King, Master Phillips. Fairy Queen, Miss Phillips. Cuddy Softhead, Mr. Graham. The rest of the Fairies by Children of the Town . . . Grand Deceptions: Apothecary's Shop—from The Invasion. The Table—From The Elopement. The Chest—from Mercury Harlequin. The Monster & Devil—from The Frolick. The Castle that falls to Pieces—from Mother Shipton. The whole to conclude with a Grand Representation of A FAIRY COURT."

Two Fridays later we find: "Positively the last Night of Performing. For the Benefit of Mr. Ford . . . KING CHARLES the 1st; or the ROYAL MARTYR." The piece is introduced by four and a half lines of prose together with fourteen (in double columns) of verse. Mr. Butler appeared as the King and two new names were Messrs. Dawson and Wright, but all the latter did was ". . . and (by particular desire) at the end of the Play 'The Adventures of a BLOOD' by Mr. Wright." Before his no doubt enthralling recital there was given "The Birth, Trial, Death and Restoration of HARLEQUIN, Magician of the Rocks; or HARLEQUIN SKELETON . . . several surprising Leaps, especially one through a Hogshead on Fire. The Characters as in the former Pantomime. At End of Act III, a humorous and satirical Description of SOME-BODY, aimed at EVERY-BODY, in the Character of NO-BODY . . ." Mr. Ford, for whose aid this was, does not appear in this or any of the other bills I have, but since these are so few we have no evidence that he was not a player.

What happened to them all afterwards? Maybe someone with time and opportunity would consult the local files, or a reader be able to supply further data.

"MARIA MARTIN"—A NOTE.

IN your issue No. 2 of Vol. 2 of *Theatre Notebook*, Messrs. Raymond Mander and Joe Mitchenson have an article on an early version of *Maria Martin* in which, after stating that Montague Slater in his introduction to No. 1, *Barnstormer Plays* gives the first date for a production of the play as April 6th, 1840, they mention the date October 27th, 1830 for a production at Lincoln. In collecting material for my forth-coming book on *North Shields Theatres* I found play-bills for productions in both 1828 and 1829 at North Shields. I quote the following from what I have already written about the productions:

> "Under the title *The Red Barn, or The Mysterious Murder*, appeared the first production in the town of the play later known as *Maria Martin*, based (we are told) 'on a late Melancholy transaction which took place in the village of Felstead.' When the play was presented the following year (1829) the bill announced: 'In the course of the piece the identical spectacles taken from William

Corder on his apprehension and presented by Mr. Lee, the Officer, to Mr. Harding, will be made use of; as also the black silk Reticule belonging to Maria Martin, and which was the principal cause of Corder's conviction'."

There was no attempt to conceal "the real names of the parties" although, as Messrs. Mander and Mitchenson point out, the murder took place in 1827. ROBERT KING.

PANTOMIMES—A CORRECTION.

Mr. Guy Little sends the following two corrections to Mr. Gerald Forsyth's list of Pantomime Casts published in our Vol. 2, No. 2.—In the pantomime for the year 1882, Nelly Power was the original Sindbad, Minnie Mario taking up the part later. And in 1884 the star was Kate Munroe, who played the principal girl, Alice Fitzwarren.

QUERIES.

TWICKENHAM THEATRE.—I am anxious to establish the location of the theatre which existed at Twickenham from 1745 to 1752 and again circa 1825. During the first period it appears to have been informally linked with the Richmond Theatre and its productions have been listed in *Notes and Queries* of October 23rd to November 6th, 1937. Our only evidence of its existence in the 19th century is a playbill in our possession advertising a performance of *John Bull; or An Englishman's Fireside*, dated 18th May, 1825. GILBERT TURNER, F.L.A.

GLOBE THEATRE, NEWCASTLE STREET, LONDON.—Does anyone know the present whereabouts of a water-colour drawing of this theatre by G. T. Fraser, which was lot 116 in the sale of G. R. Sims's possessions, May 11th, 1923? IFAN KYRLE FLETCHER.

"THEATRE ROYAL, COVENT GARDEN. The publick are most respectfully informed that during the Recess, the DECORATIONS of the Theatre have been ENTIRELY RE-EMBELLISHED—and that a most MATERIAL IMPROVEMENT has been effected in the PROSCENIUM—which, on occasions of Spectacle, can be raised to nearly Double its former Heighth—the Effect of which will be exhibited in a *New Scene* in the Play of this Evening—and likewise in one in the Entertainment.

"This Theatre will be Opened this present MONDAY, Sept. 6, 1819, when will be performed Shakespeare's Tragedy of MACBETH . . . After which, the Dramatick Romance of BLUE BEARD; Or, Female Curiosity."

(On the reverse side of the bill a press notice—)

"... The new improvement in the proscenium was seen to great advantage in the second scene of the tragedy, where *Macbeth* enters, and

his Scottish army is scattered along the craggy precipices in the background. The whole depth of the stage was distinctly visible to every part of the house. The effect of this mechanical contrivance was also manifested in one or two other scenes during the evening's performance and it seemed to give unqualified delight to those for whose accommodation it has been chiefly adopted, the inhabitants of the modern Olympus . . ."

How was this effected ? GERALD MORICE.

ANSWERS TO QUERIES.

CHARLES COBORN.—Correct name as given here. Date of death, Thursday, 23rd November, 1945. "Charles (D.) Coburn is the name of the great American film star and theatre actor," whereas the celebrated English Charles Coborn's stage name was derived "from Coborn Road, Bow, and he disliked it being spelt in any other way." (From information kindly supplied by MISS FRANCES COBORN.)

MRS. OLDMIXON.—According to George O. Seilhamer's *History of the American Theatre*, Philadelphia, 1891, Vol. III, pp. 123-9, her real name was Georgina Sidus, and she was the daughter of an Oxford clergyman. Birthdate is not indicated. She married Sir John Oldmixon (*née* Morella), knighted while serving under the Duke of Portland in Ireland. He had adopted his grandfather's name, the John Oldmixon in Pope's *Dunciad*. She made her American début in Philadelphia in May, 1793. According to T. Allston Brown's *History of the American Stage*, New York, [1870], p. 268, she retired from the stage about 1814, and "after that time resided principally at Philadelphia, or German town, where at one time she kept a seminary for young ladies, and where she finally died at a very advanced age, in the winter of 1835-36."

ROBERT H. BALL.

—— Her first name was Mary, and she subsequently became not Mrs., but Lady Oldmixon. Her husband, Sir John, was so fervent a democrat that he insisted on being called "Mr.", and his wife was always "Mrs." BEECHER HOGAN.

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